

MACHINE KNITTING MONTHLY

OCTOBER '92
£1.60

THE YOUNG SET

16-page supplement
of colourful
children's wear

TEACH-IN

New Ann Kite series
on the ribber

WIN A TOYOTA OVERLOCKER

SAVE

Reduced-price
tickets for the
Expression Show



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Volume 7. No. 7 October 1992 ISSN 0269-9761

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Dear Readers

Weatherwise, we'll soon be needing to add an extra 'layer' for outdoor wear and we have some of the brightest ideas around.

Our zip-up jacket or buttoned coat can both be lined with cotton jersey to make them even warmer; there's a simple ribbed wrap that would be just the thing to wear over the 'party' dress and the beautiful angora cardigan on our cover is perfect for that draughty restaurant or theatre.

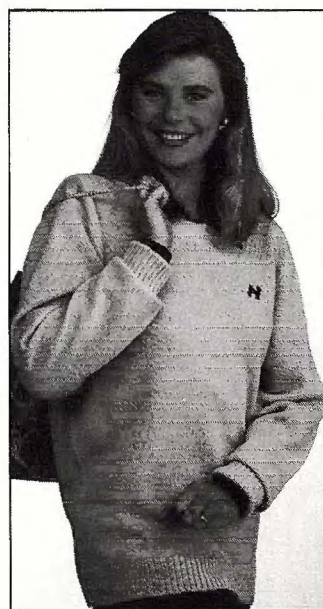
For The Young Set, we've a supplement of cosy clothes, paint-box bright and fun to knit as well as to wear.

Speaking of fun, there's a crossword puzzle for you to do and if you send in a correct solution, you could win a Toyota overlocker, this month's great prize.

Autumn exhibitions include the one that covers all needlecrafts so creatively - 'Expression', The Knitting and Stitching Show. As an MKM reader, you can save £1.50 on the entrance fee with our privilege-price coupon. You'll find it and the details on page 6. I hope you'll be able to go and enjoy it.

Sheila

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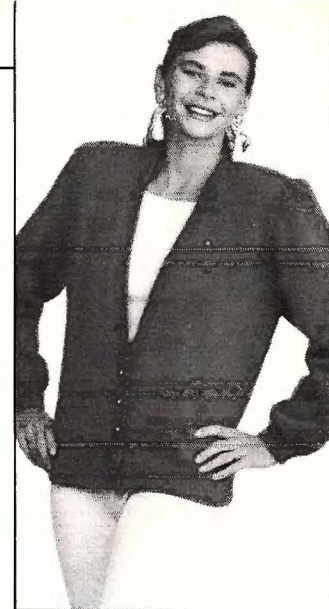
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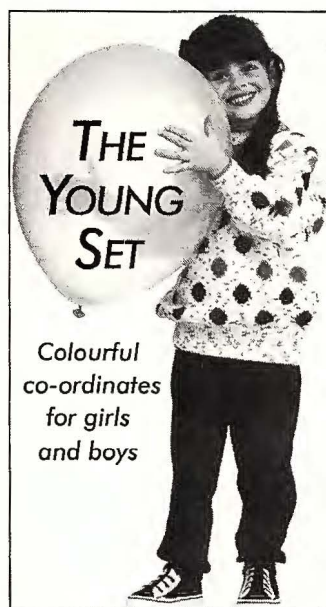
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Colourful
co-ordinates
for girls
and boys

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(0628) 777335.

Printed in England



Chunky CardiganS12

Chunky.....

NEWS LINE



Autumn Yarn News

BROCKWELL's new shade card for the coming season includes an extended colour range in their soft plain cotton. Over 60 shades are now available from white and the palest delicate colours through the bright and clear colours of the spectrum to muted and darker tones of green, brown, navy and black. The new colours which have been introduced to the range include a Sedge Green (550); Sylvan Green (560); Spruce Green (561); Deep Lilac (556); Indigo (558); Cherry (555) and Mauve (557) – all reflecting the latest fashion trends for the autumn.

In addition, Brockwell are now offering a cotton slub quality in all shades and a fine bouclé cotton in

at least 17 colours. The yarn is still available in a choice of thickness from 2 to 8 ply, with colours and qualities mixed as required, supplied waxed on cone in multiples of 50 grams to 500 grams. As a guide to selecting the appropriate thickness of yarn, the shade card includes information on the three qualities and various options for plying up.

Brockwell are well known for their extensive range of natural yarns and the wide choice of "mix and match" options. Their service is particularly appealing to the creative machine knitter or designer and it is well worth sending for a set of their shade cards if you have not seen them

before. The yarns are available by mail order and price details will be sent upon request. Please write to the following address and include a large SAE with your enquiry: Brockwell Yarns, Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ. Telephone: 0422 834343.

Those well known hand knitting yarns – EMU, ROBIN and STUDLEY are now marketed by the Robert Glew Group who have put together an exciting collection of pattern leaflets to promote their latest yarn ranges for the autumn/winter season. For

babies, there is a selection of traditional style cardigans, sweaters, knitted dresses, bonnets and mittens in pale shades of pink, blue, lemon, peach and white. Look for:

Robin leaflet Nos 15230-15233 plus a special collection: leaflet No R259.

Studley leaflet Nos 21599-21601.

Emu leaflet No 32609.

The baby garments are knitted in a selection of 3-ply, 4-ply and DK yarns in a choice of plain, lace and textured patterns.

Studley have concentrated on fun knitwear for children in sizes 61-86 cm (24-34 in). Designs are entitled "WIC-KIDI" and feature Studley's DK or Chunky yarns in bright but stylish colour patterns and stitch textures. There are eight leaflets in this collection numbered 32610 to 32617 which should prove to be highly popular amongst the youngsters.

There are plenty of new strong colours in the Robin Trojan Aran range which includes four shades of blue, a bright jade green, a choice of mauve, pink and red, a natural brown, white and two flecked creams. This yarn is 80%



Studley
61-86 cm 24-34 in
Slx sizes



Don't get steamed up

If you worry about the risk of fire from domestic electrical appliances, good news is here for users of that every day necessity – the iron. Black & Decker have a new range of steam irons, two of which feature a special safety "auto shut-off" facility. This is wonderful news for those of us who might be a little forgetful about switching things off! The SE630S and SE640S Black & Decker advanced steam irons will both switch off automatically after

30 seconds if left face down on the ironing board. You'll find that if you have left one of these irons for more than ten minutes heel up they will also switch off – the SE640S model has a built in audible alarm to warn you as it does so!

Black & Decker irons have extra long three metre flexes to make ironing movements less irksome and the two models mentioned above feature non-stick Silverstone soleplates for smooth action and a patented self-cleaning facility for longer life – even using

tap water! A 25 per cent increase in steam power is another advantage, especially if you have a lot of thick or heavy fabrics to iron (think of all those fashionable denim jeans in your wardrobes!) and the SE640S will beep to tell you when the required temperature is reached.

The recommended retail prices of these two steam irons is £29.99 for the SE630S and £34.99 for the SE640S, available from most department stores and electrical shops throughout the UK.

Fax us on 0628 777335

Fax us on 0628 777335

Fax us on 0628 777335

acrylic/20% wool and knits to an aran tension of 18 stitches and 24 rows to 10 centimetres. It is available in 100 and 400 gram balls, making it ideal for machine knitting too.

Just in time

A note to remind you that the Hastings Machine Knitting Club seminar **Accent on Design** takes place on the weekend of 10th and 11th October. The venue is Claverham Community College at Battle, East Sussex and, as well as an exhibition, there are lectures, masterclasses and fashion shows.

Whether you want just to look and shop, or whether you want to

learn from experts, this is a weekend which 'old hands' really look forward to. You will see why when you read this list of lecturers: Denise Musk, Iris Bishop, Ann Brown, Mary Dowse, Keni Freeman, Irene Kreiger, Stanley Levy, Gwen Merricks, Nina Miklin and Barbara Stubbs.

Tickets cost £5 for the exhibition and fashion show or £7.50 to include the full seminar programme of lectures. There is an extra charge of £4 for masterclasses and £9 for an embroidery and beading workshop. Spaces are limited, so we cannot guarantee you will find one in the class of your choice but for tickets and details of what is still available, ring Carole Meek on 0424 892614.



News from Tootal Craft

A new craft kit idea from Tootal is a range of fine-porcelain dolls. Each kit comes complete with porcelain head, arms and legs, calico body fabric, hair and eyelashes, shoes and socks. There are 11 different dolls, traditionally named Emily, Laura, Sarah, Amelia, Alice, Albert and Amy. The two latest additions are Celia, a full-busted doll for lower neckline styles and Crinoline Lady, a doll with full crinoline style dress which can be made up without legs if preferred as a toilet roll cover! Two baby dolls complete the set – one fair skinned, the other dark.

A pattern is provided in each kit for the traditional outer garment but material is not supplied for this, so you can either: use up oddments from your sewing box; co-ordinate your doll for a particular room; or make the doll as a gift and buy fabrics which will appeal to the recipient. You could be even more creative and knit a special outfit for the doll! The finished size is between 12 and 20 inches in height, dependant upon which doll kit you choose and prices range from approximately £10.95 to £45. These would make ideal gifts for someone special. To find out the address of your nearest stockist please contact the Tootal Sales Office on 061-872 9889.

6▶

New products, colours and prices

A special event or a change of address

If it's news, we want to know

Send details, pictures or samples to the address on page 3

CLOUDS

ORIGINAL DESIGNS

"Beginners Please"

19 designs for the youngest member of the family.

£4.25 inc p&p

"Lacy Days"

Lace and Tuckstitch Shawls and Garments for Baby.

£4.25 inc p&p

"Simply Classic"

16 Classic Drop Shoulder, Semi Set-in, Set-in and Raglan Sleeve Sweaters and Cardigans with integral sleeves. Easy to make, minimal sewing. Sizes 32" to 46" £5.25 inc p&p

NEW

NEW

NEW

"School Age Classics"

As above sizes 26" to 32" £4.25 inc p&p

"Play School Classics"

As above sizes 18" to 24" £4.25 inc p&p

2 "Classics" less £1.00. 3 "Classics" less £2.00.



CLOUDS

6B Littlebrook Centre, Melksham,

Wilts SN12 6LP

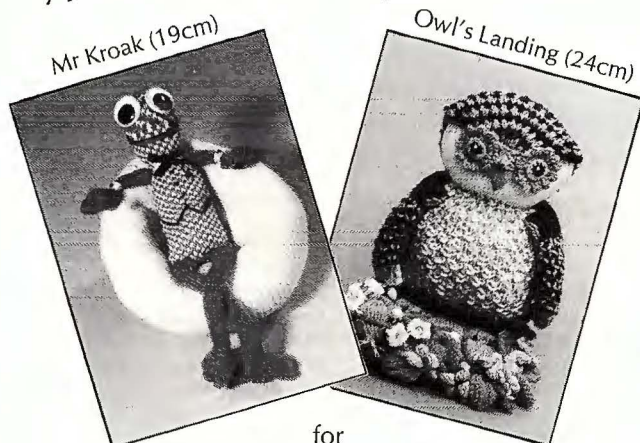
Telephone (0225) 707524



"Beginners Please"

Looking for new ideas?
Use up your oddments!
Ideal for charities!
Children and Adults will love them!

ORNAMENTAL
WOOLCRAFT
PATTERNS & KITS
by Jane Platt of



for
Machine and Hand Knitters, an exclusive range of
designs for pretty ornaments and toys.

Please send SAE (at least 4 1/2" x 9") for colour brochure to:

**KNIT-KNACKS (MKM), 16 Springfield Road,
Binfield, Berks RG12 8TW.**

N/S

TICKET OFFER

Machine Knitting Monthly readers who will be visiting "Expression" the Knitting & Stitching Show, should take advantage of a special reduction on the adult ticket prices. By using the special coupon on this page, you will be able to SAVE £1.50 on the normal £6.00 ticket price. The Show is on in London from Thursday 22nd to Sunday 25th October at the Alexandra Palace.

Now in its sixth year, the Show caters for all needlecraft and knitting interests and this time visitors will be able to walk into special "room sets" planned by leading designers. One of these is the Kaffe Fassett studio bedroom which no doubt displays Kaffe's

excellent talents in the field of needlepoint and knitting. Other highlights include the first showing outside the US of a special display of Nebraskan-inspired quilts and demonstrations of advanced techniques from the Royal School of Needlework.

The event will include around two hundred exhibitors plus a special programme of workshops and lectures to inspire the visitor in all aspects and all levels of needlecraft. Also on view and for sale will be all the latest products and accessories. Treat yourself to this day out – just hand over the coupon to obtain your reduced price ticket on any of the above dates. The Show is open daily between 9.30am and 5.30pm and will be well worth a visit.



**October Machine Knitting Monthly
SPECIAL PRICE TICKET OFFER**
(to admit one adult)

Present this coupon at the ticket office on any day
from October 22 - 25 to obtain your ticket for
£4.50 (photocopies not acceptable)

N/S

45



Sporty Designs

Janet Moger of 'Janknits' has just put together her first booklet of design charts for electronic knitting. All motifs are based on sporting figures with a choice of 13 designs including football, tennis, basketball, cricket, golf, rugby, badminton, hockey and ten-pin bowling. Charts are in mylar format and vary from 29 to 70 stitches in width and all but one design (basketball, which is longer than the others in height) are reproduced in mylar propor-

tion for easy copying. The choice of colours is left to the supporters!

The booklet is called "Ball Games" and is on offer at an introductory price of £3.50 (normally £3.95) from Janknits, 14 Cornfield Way, Ashton-under-Hill, Evesham, Worcs WR11 6TA. The designs are also available on disk for the Brother 940 and 950i at £8.50 (normally £8.95), or combined book and disk for £12. Please make cheques or Postal Orders payable to Janknits and send your order to the above address.



Bright as Daylight

Daylight Studios, the originators of those Daylight Simulation Bulbs, have come up with two more products to aid home craft workers. The first is a Daylight Magnifying Lamp for close work which comes complete with the Daylight Simulation Bulb and acrylic lens with ruler measure, plus two metres of lead to allow flexibility in positioning the lamp close to an armchair or work surface. The lamp costs £45 and

can be attached to a special collapsible lightweight stand with three legs which will adjust to alter the height of the lamp to suit the user. The basic stand is priced at £35 but a model with castor wheels for ease of movement is also available at a cost of £45.

Most clip-on lamps are designed to take a 60 watt bulb but Daylight Studios have produced one which will take one of their 100 watt Daylight Bulbs – another useful accessory for any workroom where good lighting is

★ GOLD STAR ★ AWARD

Doreen Orchard has recommended Strands of Weston-super-Mare for this month's Gold Star award. Doreen started knitting about four years ago, the same time as Sue Osmand opened her shop Strands. Doreen has called into the shop on average once a week during that time and Sue has always been very patient. She takes the time to help her customers sort out any problems they may be having and takes a great interest in all of them, including the many day trippers that visit Weston.

She will even pass on any corrections to patterns that have been pointed out to her before she sells her pattern books, to minimise possible mistakes.

Doreen knows well over 120 knitters in the Weston area and has never heard anything but praise for Sue and her shop which many travel miles to visit.

So if you happen to be in Weston-super-Mare for the day or on holiday, why not call in at Strands in Moorlands Road and find out for yourself why Sue has received our "Gold Star" award for this month.

required for close work. This "Clip-On" lamp is designed with a 30 centimetre goose neck to allow for flexible positioning so that maximum light is angled where you need it. The lamp can be attached to any suitable surface by its strong bulldog type clip and comes complete with 100 watt Daylight Bulb and 2 metres of lead. The price is £27.50.

Daylight Studios can also supply 150 watt Daylight Simula-

tion Bulbs for a main, central light source, or R80 spotlights for directional light. More information can be obtained by contacting Daylight Studios, Dept SP, 223A Portobello Road, London W11 1LU. Tel: 071-229 7812.

Safe cutting

Graphic Resources is a company which specialises in safety cutters

and craft knives which are ideal for use in craft and design work. Many schools now concentrate on Design and Technology projects which involve the use of sharp cutting tools and this has led to the development of equipment which is safer to use – especially in inexperienced hands. Other outlets for this range of safety cutters will include anyone who needs to present neatly mounted work – for example, if you design knitwear either for publication or as a small business, both sketches and swatches will look more professional if mounted on card.

Several different cutters are available in the GR "Martor" range to suit a variety of applications. The "Rolly" has a circular, revolving blade (No 727), with a plastic safety guard. This cutter is ideal for arcs and curves and can be used on thin paper and card as well as material. Another version is the "Rollex" revolving circular cutting wheel (No 725) which features a special "squeeze" lever to expose the blade when in use – this snaps back safely inside the plastic handle when the lever is released.

Automatic blade retraction has greatly improved the level of safety for cutting thick materials. The "Protex" cutter (No 45) also has a unique spring-loaded safety pin in front of the blade to reduce the risk of accident even further.

If you are looking for controlled

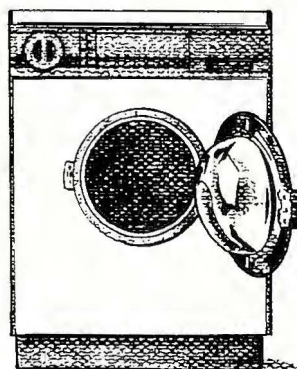
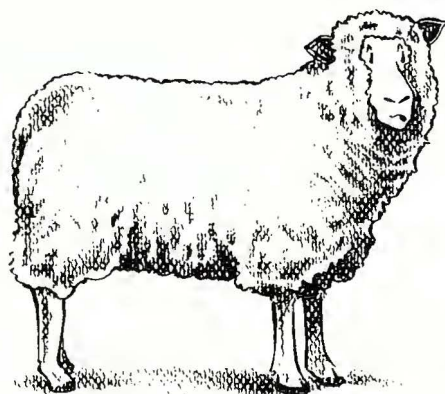
depth of cut, the "Vario" (No 52) has a small adjustable wheel on the top of the body which manipulates the blade. This cutter is suitable for both left and right hand users and is contoured for comfort.

The "Tip-Cut" is a handy "pocket" cutter which comes in a ball point pen case. It features a fine pointed blade (No 676) which is exposed and retracted by pressing a button – ideal for fine, detailed work, or for cutting thick materials.

All cutters in the Martor range have been rigorously tested for safety. Prices start at £1.85 plus VAT and range to just under £5 plus VAT. Bulk orders of 11 or more cutters qualify for a reduction in price. Special cutting mats and spare blades can also be obtained. For full information and a current price list, please send a SAE to Graphic Resources Ltd, The Hall, 29 Grosvenor Road, West Wickham, Kent BR4 9PY or telephone 081-776 2020.



WOOL YOU CAN PUT IN THE WASH



Generally speaking, the more gentle the wool, the more gentle the wash.

Not any longer.

Now, Forsell have developed a 4-ply machine knitting wool, to complement their 2-ply range. And it's as durable as it is smooth.

A machine washable wool, 4-ply SUPERWASH is also 'tickle free' – eliminating

scratching and irritation.

Available in 20 attractive colours, this new range comes on 500g cones which are easily identified by the gold label – a mark of quality.

So, if your looking for a smooth operator which can take the rough, look no further than Forsell's Superwash.



**NEW 4 ply
SUPERWASH** 

Forsell

T. Forsell & Son Ltd, Blaby Road, South Wigston, Leicester LE8 2SG.

1



BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 53 [59, 65, 71] Ns at left and right of centre 0 to WP. 106 [118, 130, 142] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-7/MT-7, K 25 rows. Using MT-4/MT-4, K 1 row. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 52 [58, 64, 70] Ns at left and right of centre 0 to WP. 104 [116, 128, 140] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-4 and MC, K 1 row. Using MT-7, K 51 rows. Using MT-4, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *. Inc 1 st at each end. 106 [118, 130, 142] sts.

ALL MACHINES

Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 15th row until there are 116 [128, 140, 152] sts. K 19 [23, 35, 47] rows. RC shows 94 [98, 110, 122] and work measures 32.5 [33.5, 37, 41] cm, 12¾ [13¼, 14½, 16¼] in. Place marker at each end.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll alt row until 80 [84, 88, 92] sts rem. K 41 [33, 25, 17] rows.

SHAPE NECK

Push 47 [49, 51, 53] Ns at left to HP and cont on rem sts for first side. K 1 row.

SHAPE SHOULDERS

Push 5 [7, 9, 11] Ns at right to HP, K 1 row. Push 4 Ns at left to HP, K 1 row. Push 10 Ns at right to HP, K 1 row. Push 3 Ns at left to HP, K 1 row. Push Ns at right from HP to UWP, K 1 row. Cast off. With carriage at left, push 33 [35, 37, 39] Ns at left from HP to UWP. Finish to correspond with first side reversing shapings by reading left for right and right for left. Push rem 28 Ns from HP to UWP. Using WY, K a few rows and release from machine.

RIGHT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage right, set machine for 1x1 rib. Push 2 Ns at left and 53 [59, 65, 71] Ns at right of centre 0 to WP. 55 [61, 67, 73] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

1 ANGORA JACKET WITH LAME BORDER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

Nina Miklin's Angora.

1 x 300 [300, 350, 350]g cone in Shade 72 (MC).

Nina Miklin's Lamé 4-ply.

1 x 20g ball in Jet Blue (C).

5 buttons.

Pair shoulder pads.

GARMENT WEIGHT

Finished garment in third size weighs 285g.

The fibre content of Angora is 70% Angora, 10% Wool, 20% Polyamide and Lamé is multi-fibres. For further information about these yarns, please write to the following address: Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Actual size 91 [101, 110, 120] cm, 35¾ [39¾, 43¾, 47¾] in.

Length to shoulder 55.5 [56.5, 60, 64] cm, 21¾ [22¾, 23½, 25¼] in.

Sleeve seam 37 [38, 40, 42] cm, 14½ [15, 15¾, 16½] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 10).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on 580 and SK840 machines; right light on other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

Push 2 Ns at left and 54 [60, 66, 72] Ns at right of centre 0 to WP. 56 [62, 68, 74] Ns. Work as for back from * to *. Dec 1 st at right edge. 55 [61, 67, 73] sts.

ALL MACHINES

** Set RC at 000. Using MT, shape sides by inc 1 st at right edge of every 15th row until there are 58 [64, 71, 77] sts. K 10 [10, 0, 0] rows. RC shows 55 [55, 60, 60].

SHAPE FRONT EDGE

Cont to inc at right edge on every 15th row from previous inc 2 [2, 1, 1] times more and, at the same time, dec 1 st at left edge of next and every foll 7th [7th, 8th, 8th] row until 54 [59, 65, 70] sts rem. K 3 [0, 1, 5] rows. RC shows 94 [98, 110, 122] and work measures

32.5 [33.5, 37, 41] cm, 12¾ [13¼, 14½, 16¼] in. Place marker at right edge.

SHAPE ARMHOLE

Cont to dec at front edge on every 7th [7th, 8th, 8th] row from previous dec and, at the same time, dec 1 st at right edge of next and every foll alt row until 31 [31, 33, 32] sts rem. Cont to dec at front edge only on every 7th [7th, 8th, 0] row from previous dec until 26 [28, 30, 32] sts rem. K 10 [14, 6, 18] rows. K 1 row extra for left front.

SHAPE SHOULDER

Push 5 [7, 9, 11] Ns at right to HP, K 2 rows. Push 10 Ns at right to HP, K 2 rows. Push Ns from HP to UWP. K 1 row. Cast off **.

LEFT FRONT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 53 [59, 65, 71] Ns at left and 2 Ns at right of centre 0 to WP. 55 [61, 67, 73] Ns. Work as for back from * to *.

MACHINES WITHOUT RIBBER

Push 54 [60, 66, 72] Ns at left and 2 Ns at right of centre 0 to WP. 56 [62, 68, 74] Ns. Work as for back from * to *. Dec 1 st at left edge. 55 [61, 67, 73] sts.

ALL MACHINES

Work as for right front from ** to ** noting alteration in number of rows worked and reading left for right and right for left.

SLEEVES

Push 44 Ns at left and right of centre 0 to WP. 88 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 9th row until there are 110 [112, 114, 116] sts. K 17 [12, 10, 8] rows. RC shows 116 [120, 127, 134] and work measures 34 [35, 37, 39] cm, 13½ [13¾, 14½, 15¼] in. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of next 5 rows. K 1 row. Dec 1 st at each end of next and every foll 3rd row until 86 [88, 90, 92] sts rem, then on every foll alt row until 50 [52, 54, 56] sts rem. K 2 rows. Push 2 Ns at opposite end to carriage to HP on next 2 rows, 3 Ns on next 4 rows, 4 Ns on next 4 rows and 5 Ns on next 2 rows. 8 [10, 12, 14] Ns rem in WP. Break yarn. Push all Ns from HP to UWP. Using MC, K 1 row. Cast off.

CUFFS

Push 24 [24, 25, 25] Ns at left and right of centre 0 to WP. 48 [48, 50, 50] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MC, K 1 row. Using MT-1, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT-2, K 9 rows. Cont in st st and MC. K 2 rows. Using MT-4, K 3 rows. Using MT-2, K 10 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT-4, K 1 row. With P side facing, replace sts from lower edge of sleeve on to Ns gathering evenly. Using MT-2, K 1 row. Cast off loosely.

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BUTTONHOLE BAND

Join shoulder seams. Push 88 Ns at left and 80 [83, 92, 100] Ns at right of centre 0 to WP. 168 [171, 180, 188] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Insert card and lock on first row. Set RC at 000. Using MC, K 1 row. Using MT-1, K 1 row. Release card and cont in Fair Isle with MC in feeder 1/A and C in feeder 2/B. Using MT-2, K 5 rows. Counting from left edge, make buttonholes over the 5th, 6th, 7th, 17th, 18th, 19th, 29th, 30th, 31st, 41st, 42nd, 43rd, 53rd, 54th and 55th sts. K 4 rows. Cont in st st and MC, K 2 rows. Using MT+4, K 3 rows. Using MT-2, K 4 rows. Make buttonholes over same Ns as before. K 6 rows. Using MT, K 1 row. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Using MT-4, K 1 row. With P side facing, pick up 14 sts across half of back neck, 140 [143, 152, 160] sts along front edge and 14 sts along welt and

place on to Ns. Using MT-2, K 1 row. Cast off loosely.

BUTTON BAND

Work as for buttonhole band omitting buttonholes and reading left for right and right for left.

PRESSING

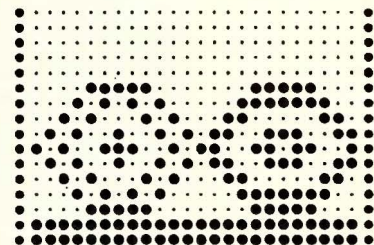
With wrong side facing, pin out all pieces to measurements given. Steam carefully.

MAKING UP

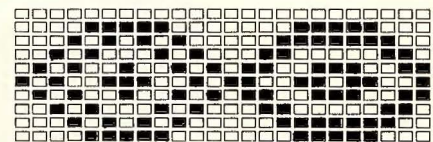
Set in sleeves, pleating or gathering tops. Join side and sleeve seams. Join centre back seam in bands. Neaten ends of bands. Finish buttonholes and sew on buttons to correspond. Sew in shoulder pads.

CARE INSTRUCTIONS

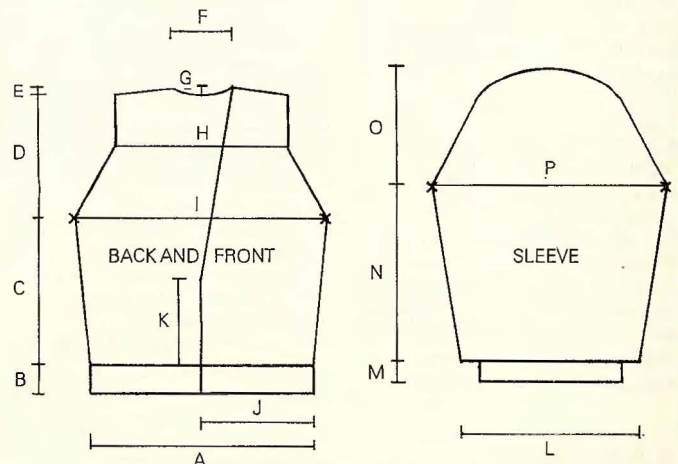
Lukewarm hand wash or dry clean.



PUNCHCARD



ELECTRONIC CHART



A = 42 [47, 52, 56.5] cm
B = 5 cm
C = 27.5 [28.5, 32, 36] cm
D = 23 cm
E = 1 cm
F = 11 cm
G = 1.5 cm
H = 32 [33.5, 35, 36.5] cm

I = 46 [51, 56, 60.5] cm
J = 22 [24, 26.5, 29] cm
K = 16 [16, 17.5, 17.5] cm
L = 35 cm
M = 3 cm
N = 34 [35, 37, 39] cm
O = 22 cm
P = 44 [44.5, 45.5, 46] cm

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Each hook has three possible positions, 0, 1 and 2. In position 0 the yarn holder is out of work. It can hold a yarn, but in this position it won't give up the yarn for knitting, nor, if the hook is empty, will it accept a yarn from the sinker plate or ribber connecting arm.

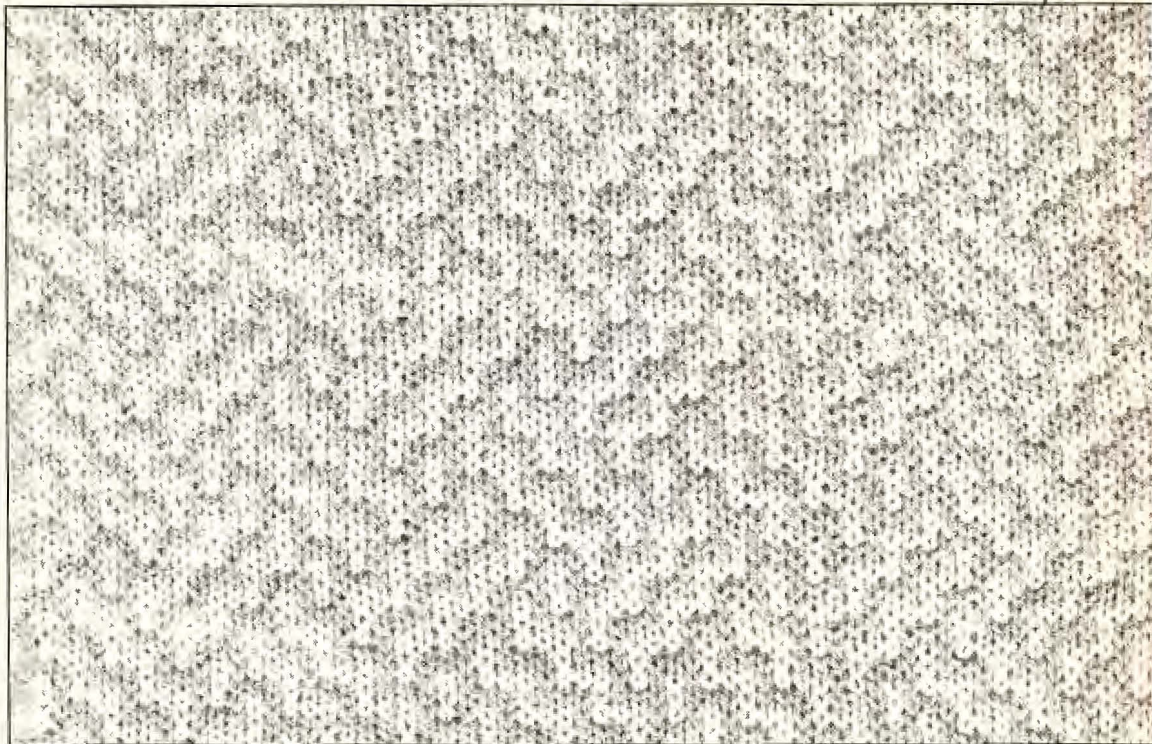
In position 1, the holder is ready to give up the yarn for knitting. In position 2, the holder should be empty, as it is ready to accept a yarn from the sinker plate or ribber connecting arm.

There is a button beneath each holder or hook. The button moves the holder from the 0 to 1 position. On the top of the colour changer arm there is a lever which, when moved, will move any holder in position 1 to 2 and any holder in position 2 to 1. At the side of the arm, there is another button which moves any holder in position 1 to position 0. When knitting, you only have one holder in position 2 and one in position 1 at any time; the other two are in position 0.

To thread the colour changer, after threading the yarn mast, knot the yarns together and hook them around the left clamp. Position yarn holder A in position 1, thread the yarn in the hook and return the yarn holder to position 0. Below the hooks lies a metal plate with a series of grooves in it. The yarn should go from the hook to the groove to the left of the hook. Thread each yarn in order. The yarns must not cross each other between mast and holder.

For a single bed cast-on I prefer the weaving method using the standard sinker plate. I position the carriage at the right of the machine, take yarn A from the holder by hand, lay it across the needles and thread the carriage. Yarn A should cross yarns B, C and D on the machine side.

After the knitting is established on the machine, exchange the standard sinker plate for the colour changer sinker plate. I find



Card 9 (600 basic pack) knitted in slip stitch, changing colour every two rows.

this easiest to do with the carriage at the right. When knitting with a single yarn, it is threaded in feeder 1.

For your first attempts, simply knit stocking stitch stripes. Raise the Driving Lever on the sinker plate to working position. Position yarn holder A in position 2. (Push in the button below A to move it to position 1, then operate the lever on the colour changer by hand to move it to position 2.) Choose which yarn you want to change to and position that in position 1.

When you pass the carriage into the colour changer, yarn A will be exchanged for whichever yarn you chose. The two yarns will be exchanged every time you go into the colour changer.

To choose a third colour, push the appropriate button, moving

the holder to position 1. As you do this, the yarn holder that is in position 1 will return to position 0 (the out of work position). This is normally done when the carriage is at the right, when you have one row to knit before starting the new colour.

Knitting with the YC5 colour changer is similar to using the YC6. Thread the yarn mast and colour changer in the same way. The ribber must be in working position and the ribber connecting arm is used even for single bed knitting. For a quick cast on for practice, arrange the needles for a 1x1 rib and knit one row. Insert the comb and add the weights. Separate the ribber carriage and, on its own, pass it across the ribber bed, dropping the ribber stitches. Return the ribber needles to the non-working

position. Move the non-working needles on the main bed to working position. Insert the end stitch holders on the ribber bed at the left and right edges of the knitting (they ensure that the edge stitches knit). Carry on knitting and after two or three rows remove the yarns from the clamp; also remove the left ribber weight and hook the yarns around the ribber weight before returning it to the comb. You must do this – if you don't the yarns around the clamp will pull up on the knitting, stopping the ribber weights from having any effect, so that soon the machine will fail to knit at the left and the carriage will jam.

Next month I'll be looking at pattern knitting with the colour changer and some of the problems that can arise.

The Woolleys

by Doug Baker



SIMPLY SILVER

This month I continue my series on accessories for the Silver punchcard machines with a look at the colour changer.

Liz Norton

The latest colour changer is the YC6. The main parts are a yarn mast and yarn brake, the actual colour or yarn changer, and a sinker plate for single bed work. It can be used for single or double bed knitting. When using it with the ribber, you use the standard connecting arm supplied with the ribber.

The earlier YC5 doesn't have the extra sinker plate and is essentially a double bed colour changer, though it can be used for single bed knitting as long as you have a ribber – more of that later.

The YC6 can be used without a ribber for single bed work, but the main bed has to be raised to the same angle it is in when there is a ribber attached. Two ribber clamps are supplied with the colour changer to enable you to angle the main bed even if you don't have a ribber.

If you *do* have a ribber, for single bed colour changer work you drop the ribber to its normal out-of-work position, just as you do when knitting on the main bed alone without a colour changer.

The usual yarn mast is replaced by the colour changer yarn mast and brake. The mast has a kink at

the bottom like the standard yarn mast but, because you've raised the main bed to an angle, the yarn mast must be positioned so that the kink bends the yarn mast towards you as you sit in the knitting position. (This is the same way that a standard yarn mast is positioned when knitting with the ribber attached.)

The colour changer is positioned at the left end of the needlebed. The needle retaining bar is pushed a few centimetres to the right and the colour changer clamps into the space left by the needle retaining bar.

The YC6 colour changer arm has two positions. The upper "A" position is for single bed work and in this position the colour changer is slightly higher and nearer the main bed than it is in the alternative double bed position. With the colour changer in the "A" position, the sinker plate driving lever can operate the colour changing mechanism.

If the colour changer is in the lower double bed position when using the sinker plate, the driving lever doesn't connect with the colour changer. Conversely, if the colour changer arm is in the single

bed position when using the ribber and ribber connecting arm, the driving lever on the connecting arm collides with the colour changer.

So there are two positions for the colour changer, and likewise two positions for the yarn brake on the yarn mast. When the colour changer is in the single bed position it is, as I've said, higher and nearer the machine, while the yarn brake is moved farther back on the yarn mast by positioning it in position "B". For double bed work when the colour changer moves down and away from the machine, the yarn brake is moved forward to position "A". I imagine this maintains the correct angle for the yarn, between yarn mast and colour changer, as well as yarn mast and carriage.

The YC5 colour changer, since it works only with the ribber connecting arm, has only one position for the colour changer and one position for the yarn brake.

The yarn brake and mast and the colour changer will both hold four yarns. On the colour changer the yarn holders are labelled (from left to right) A, B, C, D. The yarn for each position must be in the correct position in the yarn brake. In the same way as the yarn holders in the colour changer are labelled A, B, C, D from left to right, I mentally label the four yarn brake positions A, B, C, D from left to right, to remind me of how the yarns must be threaded.

The yarns must also be threaded through the correct sequence of yarn guides on the yarn mast and brake. For each yarn there is the same sequence as on a standard yarn mast, but with two sets of guides on each side of the yarn mast it can be confusing. Which guide belongs

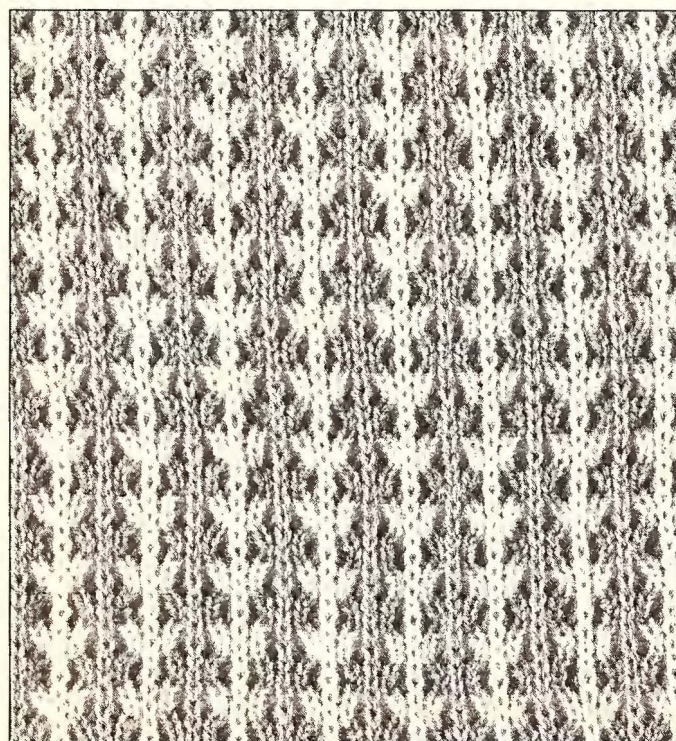
to which set? I find it easiest to consider each set as an inner and outer set on each side of the yarn mast.

Let's look at the four tension springs. As you stand on the knitting side of the machine and read from left to right, they are A, B, C, D. A and B are on the left, where A is the outer and B the inner of the pair. C and D are on the right, with C the inner and D the outer. The tension discs are in a line, so they are easily located as left inner and outer, or right inner and outer. The yarn guides at the end of the yarn mast are a little more difficult, since they aren't in line. But if you stand in line with the yarn mast and look along it, you can see that the two nearest you are outside the two further away from you. So the one nearest you on the left is the outer left (A), the one furthest away from you on the left is the left inner (B), and so on. The last set of guides at the front are in line, and are easily labelled left outer and inner, and right inner and outer, or A, B, C, D.

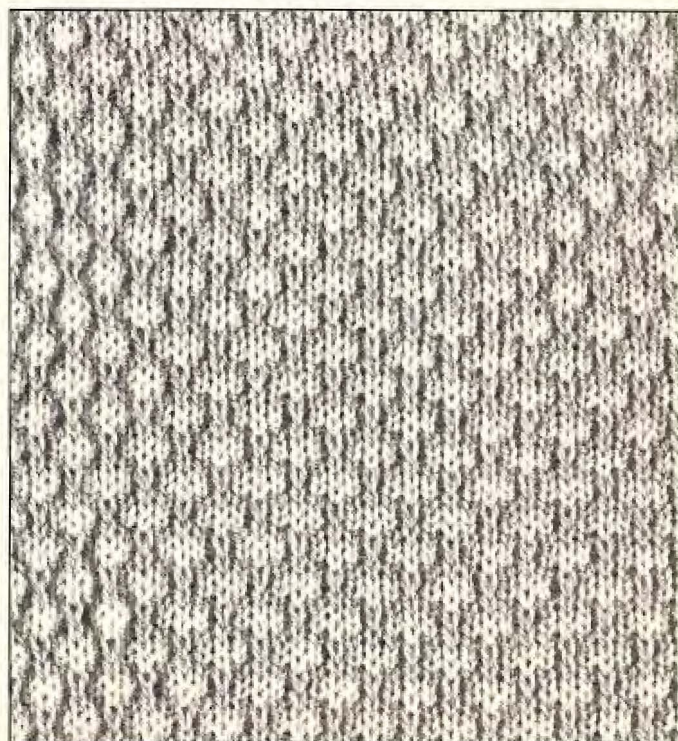
This leaves the first guide at the back of the yarn mast till last. I've done this as it's a bit harder to see. It's a rectangle, but the edge nearest the yarn mast is shorter than the back edge. So the pair of guides nearest the yarn mast are the left inner and right inner, and the two furthest away the outer pair.

This may sound unduly complicated but I find this the easiest way to think of it when threading, since you **MUST** thread in the correct order. I also stand the cones on the floor in the same pattern as the first yarn guide. This seems to minimise tangles.

Now let's look at the colour changer arm. It has four hooks, each of which holds one yarn.



Card 3 knitted in tuck stitch, changing colour every four rows.



Card 3 knitted in slip stitch, changing colour every two rows.



BACK

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 92 [99] Ns at left and 91 [99] at right of centre 0 to WP. 183 [198] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns as in diagram 1. Using C, cast on and K 3 circular rows. Carriage is at left. Set machine for 2x2 rib knitting **. Set RC at 000. Using MT-5/MT-5, K 64 rows. Transfer sts for st st *.

1st SIZE

Inc 1 st at right edge.

2nd SIZE

Inc 1 st at both ends.

BOTH SIZES

184 [200] sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with C in feeder 1 and feeder 2. Set RC at 000. Using MT, K 119 rows. Work measures 49 cm, 19¼ in. Cont with MC in feeder 1 and feeder 2.

SHAPE ARMHOLES

Cast off 10 [11] sts at beg of next 2 rows, 3 sts at beg of next 6 rows and 2 sts at beg of next 6 rows. Dec 1 st at each end of next and every foll alt row until 124 [138] sts rem. K 67 rows.

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 44 sts. Using nylon cord, K 40 [47] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Cast off 2 sts at beg of next row.

SHAPE SHOULDERS

Cast off 11 [14] sts at beg of next row, 2 sts at beg of next row, 11 [14] sts at beg of next row and 2 sts at beg of next row. Cast off rem 12 [13] sts. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

RIGHT FRONT

With ribber in position and carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 93 [99] Ns at right of centre 0 to WP. Work as for back from * to **. Arrange Ns as in diagram 2. Pick up heel of sts and place on to empty Ns in WP. Set RC at 000. Using MT-5/MT-5, K 64 rows. Transfer sts for st st.

1st SIZE

Dec 1 st at right edge.

2nd SIZE

Inc 1 st at right edge.

BOTH SIZES

92 [100] sts. *** Place marker for pocket lining between sts 22 and 23 from left edge. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with C in feeder 1 and feeder 2. Set RC at 000. Using MT, K 10 rows. K 1 row extra for left front.

POCKET OPENING

Note patt row on card. Using nylon cord, K 24 [32] sts at right by

2 ZIP-UP JACKET

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
2 x 500g cones in Raspberry (MC).
2 x 500g cones in Turquoise (C).
73 cm open-end zip fastener.
Cotton jersey for lining.
GARMENT WEIGHT
Finished garment in second size weighs 1,200g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102] cm, 34-36 [38-40] in.
Actual size 117 [127] cm, 46 [50] in.
Length to shoulder 72 cm, 28½ in.
Sleeve seam 41 [44] cm, 16¼ [17½] in.

Instructions are written for the first size; larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

31 stitches and 32 rows to 10 cm, 4 in measured over self coloured Fair Isle (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

hand taking Ns down to NWP. Cont on rem 68 sts for first side. K 63 rows. Break yarn. Using nylon cord, K sts by hand taking Ns down to NWP. With carriage at right, unravel nylon cord over 24 [32] Ns at right bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Reset RC to 10. Join in C and K 63 rows. Unravel nylon cord over Ns at left bringing Ns back to WP. 92 [100] sts. K 10 rows. Place marker for pocket lining at right edge. K 36 rows. RC shows 119 and work measures 49 cm, 19¼ in. Cont with MC in feeder 1 and feeder 2.

SHAPE ARMHOLE

Cast off 10 [11] sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 62 [69] sts rem. K 44 rows.

SHAPE NECK

Cast off 10 sts at beg of next row, K 1 row. Cast off 4 sts at beg of

next row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 34 [41] sts rem. K 2 rows.

SHAPE SHOULDER

Cast off 11 [14] sts at beg of next and foll alt row, K 1 row. Cast off rem 12 [13] sts ***.

LEFT FRONT

With ribber in position and carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 93 [99] Ns at left of centre 0 to WP. Work as for back from * to **. Arrange Ns as in diagram 3. Pick up heel of sts and place on to empty Ns in WP. Set RC at 000. Using MT-5/MT-5, K 64 rows. Transfer sts for st st.

1st SIZE

Dec 1 st at left edge.

2nd SIZE

Inc 1 st at left edge.

BOTH SIZES

92 [100] sts. Work as for right front from *** to ***, reversing shapings by noting alteration in

number of rows worked and reading left for right and right for left.

SLEEVES

With ribber in position and carriage at left, set machine for 2x2 rib (2x1 N arrangement). Push 44 Ns at left and 43 Ns at right of centre 0 to WP. 87 Ns. Work as for back from * to * using MC. Inc 1 st at right edge. 88 sts. Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle with MC in feeder 1 and feeder 2. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every alt row until there are 126 [106] sts, then on every foll 3rd row until there are 174 sts. K 2 rows. RC shows 112 [122] and work measures 47 [50] cm, 18½ [19¾] in.

SHAPE TOP

Cast off 10 sts at beg of next 2 rows, 3 sts at beg of next 6 rows and 2 sts at beg of next 6 rows. Dec 1 st at each end of next and every foll alt row until 96 sts rem, K 1 row. Cast off 2 sts at beg of next 8 rows, 3 sts at beg of next 6 rows, 4 sts at beg of next 4 rows and 5 sts at beg of next 2 rows. Cast off rem 36 sts.

RIGHT POCKET LINING

Insert card and lock on first row. Push 70 [78] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using C, cast on by hand. Push Ns to UWP. Set RC at 000. K 1 row. Release card and cont in Fair Isle with C in feeder 1 and feeder 2. K 38 rows. Dec 1 st at beg of next and foll 8th row, K 3 rows. Dec 1 st at beg of next and foll 4th row, K 1 row. Dec 1 st at beg of next and foll 3 alt rows. K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows. K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Cast off 4 sts at beg of next and foll 2 alt rows. RC shows 84. Cast off rem 33 (41) sts.

LEFT POCKET LINING

Work as for right pocket lining reversing shapings by reading left for right.

POCKET TRIMS

With ribber in position and carriage at left, set machine for double rib. Push 62 Ns on both beds to WP for double rib. Using C, cast on and K 3 circular rows. Carriage is at left. Set carriage for double rib knitting. Set RC at 000. Using MT-4/MT-4, K 13 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

COLLAR

With ribber in position and carriage at left, set machine for

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double rib. Push 174 Ns on both beds to WP for double rib. Using C, cast on and K 3 circular rows. Carriage is at left. Set carriage for double rib knitting. Set RC at 000. Using MT-4/MT-4, K 41 rows. Using MC, K 41 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

tions on cone band.

MAKING UP

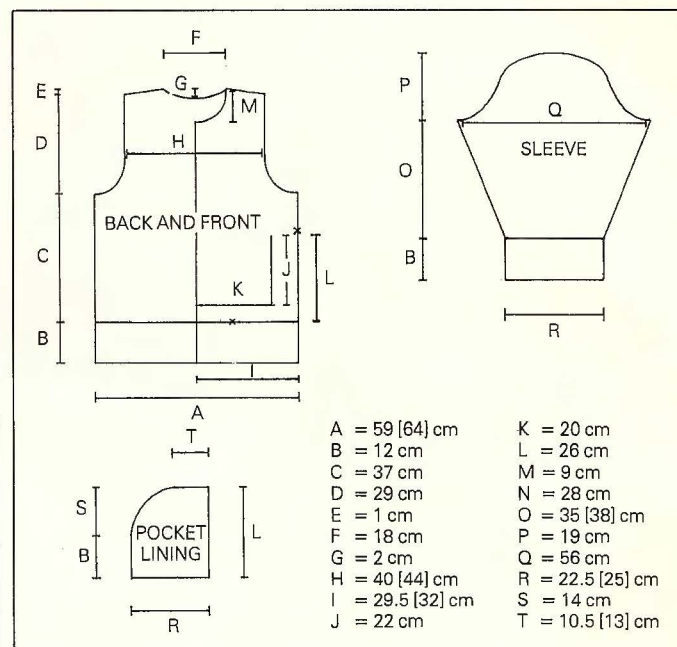
Join shoulder, side and sleeve seams. Set in sleeves. Fold welts and cuffs in half and catch down on inside. Pin pocket trims into position. Unravelling WY as required, backstitch through open loops of last row worked in C. Catch down ends of pocket trims on right side. Sew pocket linings into position using pocket lining markers as a guide. Pin collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold in half and catch down on the inside. Pin front bands into position. Unravelling WY as required, backstitch through open loops of last row worked in C. Join open ends of bands. Sew in zip fastener. Cut out cotton jersey using blocking diagrams of back, fronts and sleeves for measurements, omitting welts and cuffs and including 2 cm, $\frac{3}{4}$ in allowance around all edges. Make up as for jacket, then slip stitch edges to jacket.

FRONT BANDS

Push 198 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and C, K 8 rows. Using MT+1, K 1 row. Using MT, K 8 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instruc-



ELECTRONIC CHART

PUNCHCARD

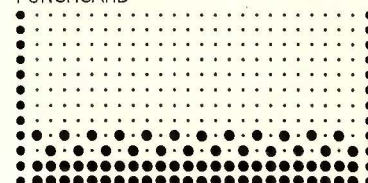


DIAGRAM 1

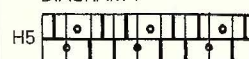


DIAGRAM 2

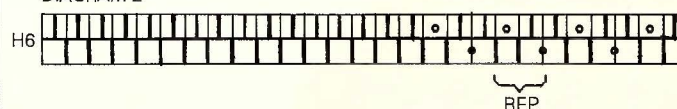
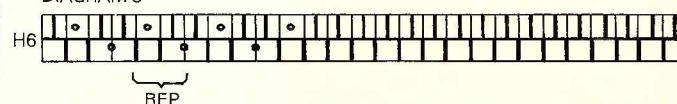
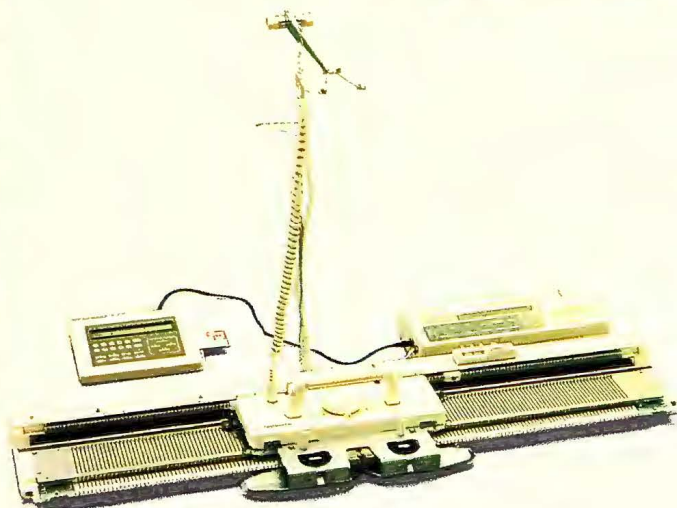


DIAGRAM 3

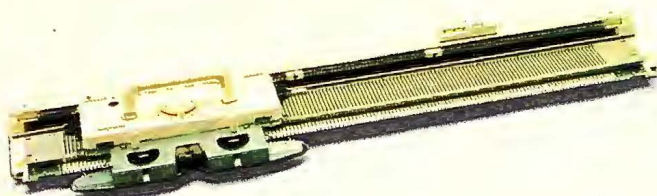


A PEARL OF A SYSTEM FROM SILVER

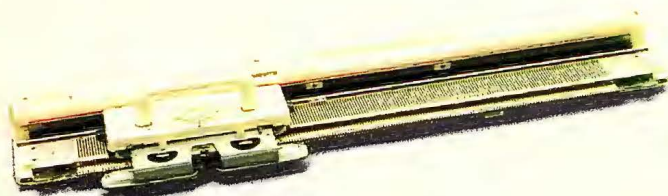
And our low prices add up to a golden opportunity to boost dramatically both the speed and variety of your knitting projects.



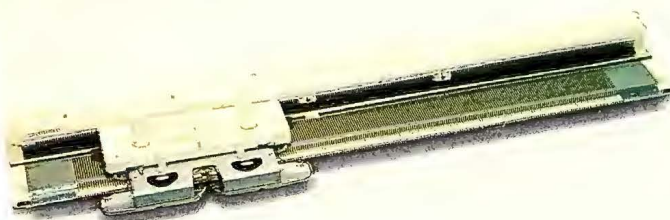
SK 890 *Chunky gauge*
Knits Mohair, Aran, Chunky



SK 860 *Double Knitting gauge*
Knits 4 ply, DK, Aran, Mohair



SK 840 *Standard gauge*
Knits 2 ply, 3 ply, 4 ply



SK 830 *Fine gauge.*
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SILVER SCENE

Last month I wrote about the pattern variation switches, numbers one to four. This month I'm moving on to switch number five, the mirror image switch.

Liz Norton

The 580 and the modular electronics have two versions of the mirror image, the earlier machines only one version. The left hand light (the "M", or mirror, light) on the 580 and modular electronics, has the same effect as the single mirror image light on the earlier Knitmaster models. The whole pattern is mirrored. This means that the first and last stitch of the pattern are repeated. So if the pattern is five stitches wide, the pattern will knit (reading on the purl side from the right of the N1 cam) 1-2-3-4-5-5-4-3-2-1-1-2-3-4-5 . . . or 5-4-3-2-1-1-2-3-4-5-5-4-3-2-1, depending on the position of the number 2 light (more of that later).

The C (or chevron) option doesn't repeat the edge stitches, so the pattern knits as 1-2-3-4-5-4-3-2-1-2-3-4-5 or, of course, 5-4-3-2-1-2-3-4-5-4-3-2-1. When trying out these variations, use a pattern with a definite left and right. In fact, there isn't any point in mirror imaging a pattern that is vertically symmetrical. It already IS a mirror image!

This switch can be used with Fair Isle, weaving and punch lace. The manual recommends that it is not used for tuck and that it is used with caution with slip.

With tuck, the problem is that generally the machine doesn't like to tuck two stitches side by side. So, when using the mirror variation (the left hand light on the 580 and modular electronics and the only variation on the earlier Knitmaster machines), if there is a tucking stitch in the first or last column of the pattern, you'll get two tucking stitches side by side. If you use the Chevron variation, this isn't a problem as the first and last stitch are not repeated. So you can use this variation with tuck stitch.

On the machines with only the mirror option, you can sometimes modify the pattern so that you can mirror it. For example, pattern 4-29 (Fig.1) in the EC1 pack is normally a 25-stitch pattern repeat. Column 1 (at the extreme left) is blank, so there isn't any tuck stitch there, so the left edge isn't a problem. Column 25 does have tuck stitches. However, you could make the pattern 26 stitches wide, so that it ends with

a blank column, or alternatively reduce the pattern to 23 (or 22) stitches wide, so that you again end with a blank column. I must admit that, with this particular pattern, I don't think either of these options would be particularly aesthetically pleasing, but it illustrates my point.

With slip stitch, you need to make sure that mirror imaging of either sort won't cause large loops across the boundaries between the "mirrors". Whatever the stitch, you need to know how the pattern mirrors; that is, how the pattern will fall on the knitting. Does it knit 1-2-3-4-5-4-3-2-1 or 5-4-3-2-1-2-3-4-5? For all-over patterning you may not need to know this, but you will if you want to mirror a motif. Anyway, I always like to know what is going to happen, or at least understand what is happening, rather than just taking what comes!

As we saw in the July '92 article, the pattern can be visualised as starting at the N1 cam and spreading outwards to the point cams.

When the number two left hand light is on (on the 580 and modular electronics), or the number two RIGHT hand light (on the earlier models), the pattern starts with column number 1 of the pattern on the needle immediately to the right of the N1 cam (viewed from the purl side of the pattern). If the mirror (or chevron) light is on this is exactly the same. So, starting at the N1 cam and reading to the right, the pattern will read 1-2-3-4-5-5-4-3-2-1 or 1-2-3-4-5-4-3-2. If the number two right hand light is on (left hand on pre-580 models) the column at the extreme right of the pattern lies on the needle immediately to the right of the N1 cam, so the pattern reads 5-4-3-2-1-1-2-3-4-5 or 5-4-3-2-1-2-3-4.

The mirror image switch (either variation) isn't used with the lace carriage. Last month we considered the effect of the number two light and how it reverses the direction of the pattern. We saw that if you use it with the lace carriage, it completely alters the fabric, it doesn't merely give a simple reversal of the pattern.

When you mirror image, it's as though every alternate repeat,

Fig. 1

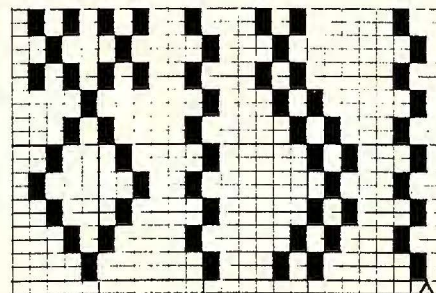
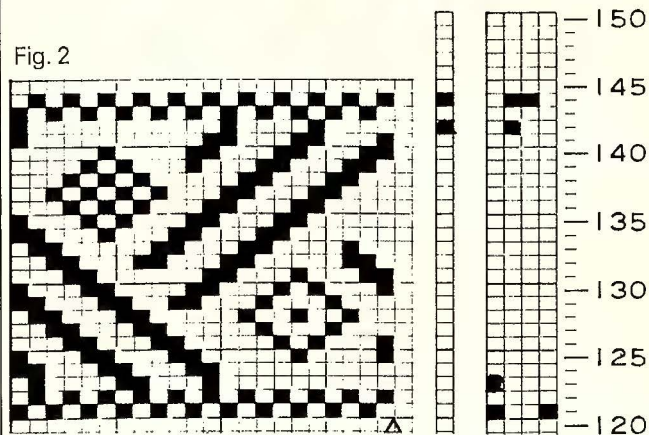


Fig. 2



These patterns are reproduced courtesy of Silver Reed.



Fig. 3. Pattern 8-45 knitted in the basic way.

reading horizontally, is knitted with the alternate number two light on. The effect using the lace carriage would be to give one repeat as in the pattern book, plus one repeat of a rather different fabric.

Even with Fair Isle, you have to consider the effect of mirroring on the pattern. If you look at pattern 8-45 (Fig. 2) from the EC1 pack, this is suitable for mirroring with the chevron variation. Fig. 3 shows the pattern knitted in the basic way. Fig. 4 shows it knitted with the chevron variation. However, if you knit it with the MIRROR variation, where the pattern mirrors you get a double stitch in the first two and last two rows. This breaks up the 1x1 effect of those rows (Fig. 5). So the mirror variation isn't suitable.

Another point to consider is the length of floats that may be created by the mirroring process. Mirroring this pattern (using the chevron variation) results in floats of 19 stitches on rows three and four of the pattern, created by the blank area between columns 13 and 22. If I were going to use this pattern mirrored on a garment, I would consider modifying the pattern. The length of floats could be reduced by inserting one or two pattern stitches on rows three and four in that area.

It can be interesting to reflect as well as to mirror image the pattern. Reflecting a pattern involves knitting it first from the first to last row, then from the last to first and so on. During reflecting, the first and last rows of the pattern can be repeated or not as required. I did this for Fig. 6. I decided to omit the first and last two rows of the pattern, as I wanted to see the effect of reflecting the pattern on the diagonal elements of the pattern. If I'd left the first and last two rows in, the diagonal elements would have been divided by bands of 1x1.

To do this automatically, I re-marked the instruction columns on the mylar sheet (Fig. 2). The single square in column one (of the instruction columns) on row three makes the mylar sheet move downwards one row at a time. When it reaches row 22 (of the original pattern) and the single marked square in the second instruction column, the card will start moving upwards one row at a time, until it gets back to row three. Rows three and 22 (of the



Fig. 4. Pattern 8-45 knitted with chevron switch on.



Fig. 5. Pattern 8-45 knitted with mirror variation. Note the double stitch effect of first two and last two rows.

original pattern) are not repeated when the card is marked like this.

I also marked the "beep" column on row 22, so that I would know when the card was changing direction (it's not essential to know this, but I like to keep in contact with what is happening). This variation could be knitted with either the mirror or chevron variation. Fig. 6 shows the chevron variation.

You can program an automatic reflection into the Design Controller using the program for assembling two patterns into one. I wrote about this in the January 1992 issue.

Ann Kite covers knitting and programming reflections in her Open Learning Video Course No.5 (Programming the Silver and Knitmaster Electronics - Part B).

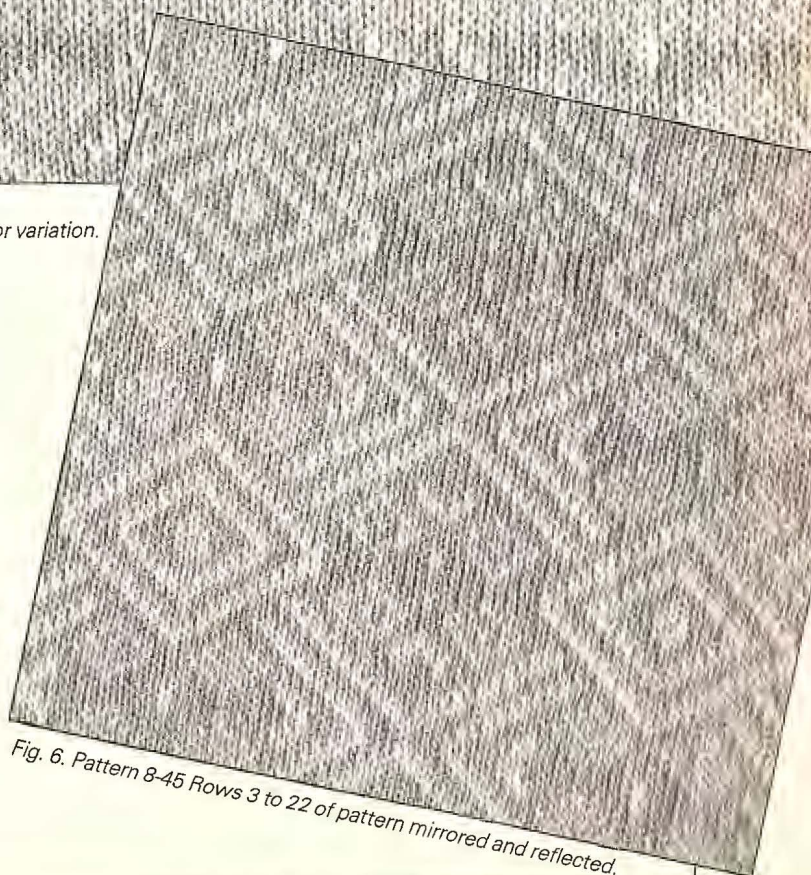


Fig. 6. Pattern 8-45 Rows 3 to 22 of pattern mirrored and reflected.

3 LINED COAT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Many a Mickle-Guernsey 5-ply.

3 x 500g cones in Red (MY).

12 buttons.

Cotton jersey for lining.

GARMENT WEIGHT

Finished garment in first size weighs 1,100g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: Many a Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorkshire HX7 5PF.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97] cm, 32-34 [36-38] in.

Actual size 136 [146] cm, 53½ [57½] in.

Length to shoulder 91 cm, 35¾ in.

Sleeve seam 41 cm, 16¼ in.

Instructions are written for the first size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

27 stitches and 34 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 9).

27 stitches (on each bed) and 36 rows to 10 cm, 4 in measured over rib pattern on MT-2/MT-1 (tension dial setting approximately 7/8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

NEEDLE ARRANGEMENT



BACK

Push 88 [95] Ns at left and right of centre 0 to WP. 176 [190] Ns. * Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-1 and MY, K 12 rows. Using MT+1, K 1 row. Using MT, K 12 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed *. Set RC at 000. Shape sides by inc 1 st at each end of every 36th row until there are 186 [200] sts. K 18 rows. RC shows 198 and work measures 61 cm, 24 in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows, 3 sts at beg of next 4 rows and 2 sts at beg of next 8 rows. Dec 1 st at each end of next and every foll alt row until 128 [142] sts rem, then on every foll 4th row until 122 [136] sts rem. K 57 rows. RC shows 294 and work

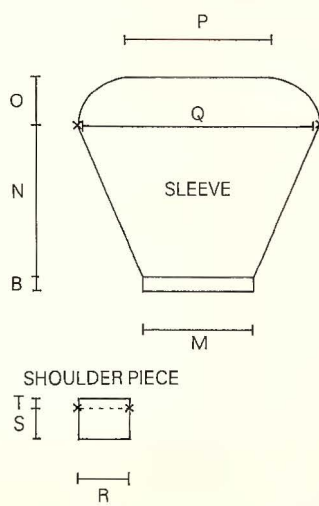
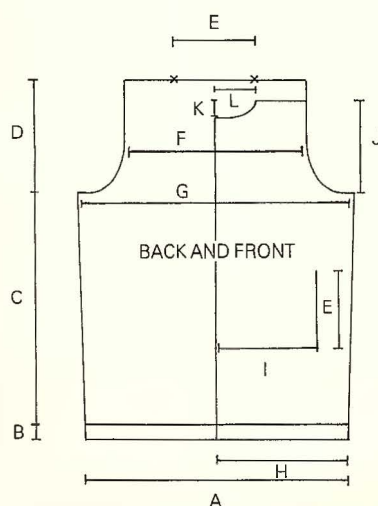
measures 89 cm, 35 in. Place marker between sts 27 and 28 at left and right of centre 0. Cast off.

RIGHT FRONT

Push 88 [95] Ns at right of centre 0 to WP. Work as for back from * to *. Set RC at 000. Shape side by inc 1 st at right edge of every 36th row until there are 90 [97] sts. K 7 rows. RC shows 79.

POCKET OPENING

Push 22 [29] Ns at right to HP. Cont on rem 68 sts for first side. K 69 rows. Break yarn. Push Ns to HP. With carriage at left, push 22 [29] Ns at right from HP to UWP. Reset RC to 79. Join in MY, cont to inc at right edge on every 36th row from previous inc until there are 24 [31] sts. K 4 rows. RC shows 148. Push Ns at left from HP to UWP. 92 [99] sts. Cont to inc at right edge on foll 36th row



POCKET BAG



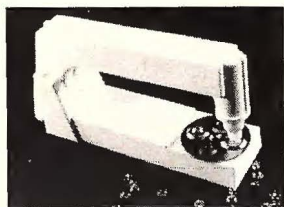
A = 65 [70] cm
B = 3 cm
C = 58 cm
D = 28 cm
E = 20 cm
F = 45 [50] cm
G = 69 [74] cm

H = 32 [35] cm
I = 25 cm
J = 23 cm
K = 4 cm
L = 10 cm
M = 26 cm
N = 38 cm
O = 12 cm
P = 36 cm
Q = 60 cm
R = 12.5 [15] cm
S = 7 cm
T = 2 cm



SPECIAL OFFER

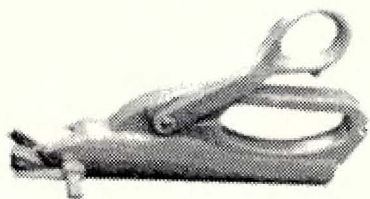
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As a special Christmas offer to MKM readers, we are offering the Bedazzler for £11.99. This includes not only the basic kit but a selection of large and small rhinestones as well as a pack of 50 assorted studs. The Bedazzler comes with full instructions for use, twelve design patterns and a mail order form for more studs and stones. The total price of this package is normally £16.99, MKM readers will therefore save £5 – this is really too good to miss.



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from previous inc. 93 [100] sts. K 18 rows. RC shows 198 and work measures 61 cm, 24 in.

SHAPE ARMHOLE

Cast off 8 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll 3 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 64 [71] sts rem, then on every foll 4th row until 61 [68] sts rem. K 26 rows.

SHAPE NECK

Cast off 13 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and every foll alt row until 34 [41] sts rem, K 1 row. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading left for right and right for left.

SLEEVES

Push 35 Ns at left and right of centre 0 to WP. 70 Ns. Work as for back from * to *. Set RC at 000. Shape sides by inc 1 st at each end of every foll alt row until there are 90 sts, then on every foll 3rd row until there are 162 sts. K 2 rows. RC shows 130 and work measures 41 cm, 16¼ in. Place marker at each end.

SHAPE TOP

K 9 rows. Dec 1 st at each end of next and foll 4th row, then on every foll alt row until 148 sts rem. Cast off 2 sts at beg of next 6 rows, 3 sts at beg of next 6 rows and 5 sts at beg of next 4 rows. Cast off rem 98 sts.

BUTTONHOLE BAND

Push 200 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MY, K 6 rows. Make 12 evenly spaced buttonholes over 3 Ns. K 6 rows. Using MT+1, K 1 row. Using MT, K 6 rows. Make buttonholes over same Ns as before. K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

SHOULDER PIECES (MAKE 2)

With ribber in position and carriage at left, set machine for double rib. Push 17 [20] Ns at left and right of centre 0 to WP. 34 [40] Ns. Push corresponding Ns on ribber to WP for double rib.

Using MY, cast on and K 3 circular rows. Carriage is at left. Set carriage for double rib knitting. Transfer sts to needle arrangement. Set RC at 000. Using MT-2/MT-1, K 25 rows. Place marker at each end. K 8 rows. Transfer sts to back bed. Cast off.

POCKET TRIMS

With ribber in position and carriage at left, set machine for double rib. Push 27 Ns at left and right of centre 0 to WP. 54 Ns. Push corresponding Ns on ribber to WP for double rib. Using MY, cast on and K 3 circular rows. Carriage is at left. Set carriage for double rib knitting. Transfer sts to needle arrangement. Set RC at 000. Using MT-2/MT-1, K 10 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

COLLAR

With ribber in position and carriage at left, set machine for double rib. Push 92 Ns at left and right of centre 0 to WP. 184 Ns. Push corresponding Ns on ribber to WP for double rib. Using MY, cast on and K 3 circular rows. Carriage is at left. Set carriage for double rib knitting. Transfer sts to needle arrangement. Set RC at 000. Using MT-2/MT-1, K 50 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

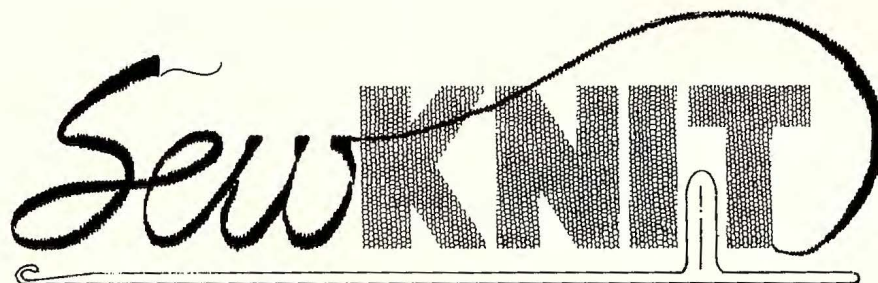
PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join cast off edge of shoulder pieces to back shoulders and cast on edge to front shoulders. Set in sleeves. Join side and sleeve seams. Pin front bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Join open ends of bands. Pin pocket trims and collar into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Catch down ends of pocket trims on right side. Finish buttonholes and sew on buttons to correspond. Cut 4 pieces of cotton jersey as illustrated to make pocket bags, with 2 cm, ¾ in allowance. Make up bags and slip stitch to pocket openings. Cut out cotton jersey using blocking diagrams of back, fronts, sleeves and shoulder pieces for measurements, omitting hems and including 2 cm, ¾ in allowance around all edges. Make up as for coat, then slip stitch edges to coat.

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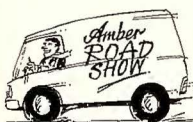
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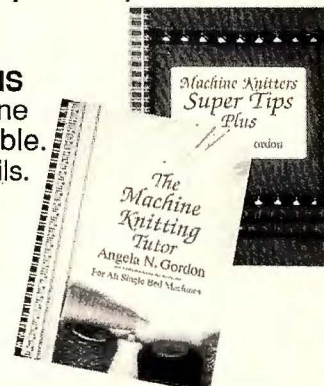
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LATCH ON

FINISHING TOUCH

Do you look at other people's knitwear as they walk by in the street, on the train, or even on television? If you are a dedicated machine knitter I'm sure you do. Apart from looking at the pattern, I always go for the way they are finished.

Joan Lafferty

A few weeks ago I was giving a talk to a Women's Institute – about the History of Knitting, what else? At the end, the President asked if I would judge the competition which was for “A knitted garment”. What a wide field. My heart dropped when I saw the dozen or so items, hand knitted of course. How do you judge between a lacy bed cape with no seams or shaping against a thick Aran sweater? A double moss stitch jumper against a toy clown? I went for the only thing I could think of quickly – the finishing.

Unfortunately the clown was “finished” inside, the bed cape was one straight piece, beautifully knitted. I'm afraid I put these to one side for the very reason that I couldn't judge the “making up”. It is not easy to sew seams in double knitting – and most of them were very thick. Oversewing gives a nasty appearance on the right side with thick yarn; back stitching gives a lumpy ridge unless it is very near the edge. I hoped that some of the ladies using very thick yarn might have used a thinner one for the seams, or possibly split the yarn to make it thinner. But no one had done this.

My other pet hate is badly finished necklines. A lady I know slightly is a very good hand knitter, I really admire the intarsia cat she knitted on a jumper for herself. What I did not admire was the neckline. She had obviously cast off to shape the neck, then had picked up one loop of the cast off stitches in such a way that the other loop made a ridge on the right side.

Judging at the W.I. I saw a few necklines that did not please me particularly, but one was very good. This lady had picked up so neatly that it might have been done on the machine! High praise! This was a child's jumper with an animal motif which was well done too. She had not woven the yarns at the back, as one does with traditional Fair Isle knitting,

on the other hand she had not pulled in the work, which is easily done when working by hand – at least if we have long strands on the knitting machine they are of equal length. Finally this lady had taken the trouble to do a little Swiss darning on the eyes and so on which made her work stand out from the rest.

You are probably asking what all this has to do with machine knitting – well, finishing is finishing whatever craft work we are doing. I have shown several hand knitters how to do mattress stitch, and they have without exception been delighted with the result. In fact I have shown this sort of technique to my crochet class; although it may not be strictly speaking “mattress” stitch, sewing up from the right side makes it much easier to match the pattern. I once had in my knitting class the head of needlework at a very big Comprehensive School. She had never heard of mattress stitch, but when I demonstrated she recognised it at once, only she called it “ladder” stitch.

How else can we put a garment together? There is, of course, the Hague Linker which is ideal for the knitter who makes lots of garments. For the “one every three months” type of knitter this can be a bit expensive, but did you know you can achieve a similar effect in two other ways? If you care to sit at the knitting machine a little longer, it is fairly easy to pick up one side seam with the right side facing you, then the other seam with the wrong side facing you, work one row at tension 10 and cast off with the latch tool, just as one would when casting off, say, the back of a cardigan.

However, this sometimes makes a tight seam. If you own a ribber there is a way round this. Pick up both sets of stitches for the seam. Push out the needles to “hold”, but have the machine set to knit them back. Put the ribber into working position, H.P. lever

to ‘H’. Use the ribber connecting plate, but don't engage the ribber carriage. Now push up every other needle (or thereabouts) on the ribber, right up to “hold” position. Tension 10, knit one row. Lower the ribber bed, there are loops around all the ribber needles. Drop these loops and you have nice big stitches to cast off with the latch tool.

If you don't care to sit at the machine you can achieve the same sort of seam with a crochet hook. You don't own a crochet hook? You can do exactly the same using a latch tool. Pin the two seams together, right sides facing. Push the crochet hook or latch tool through the work. Pull a loop of yarn through to the right side. Insert the hook again, pull another loop through the work and right through the loop already made – but do be sure to make big loops. If they are too small, you will pucker the seam. Both these methods give a seam exactly like the seam done on the Hague Linker.

So far I haven't mentioned the knitting machine linkers which do the “one row at tension 10 method” for you. You can use this linker for sewing fine knits, or if you have a ribber you can knit the last row from right to left as I have described above. It is a matter of getting the loops just right when using this linker and only experience will tell. Before using the knitting machine linker it is essential to check that the needles are not bent and also that the gate pegs are straight. Unfortunately if there is anything out of line this linker will find it out and drop stitches right in the middle. (It never seems to do it at the ends – but then I suppose I don't damage the end needles for some reason!) If only one stitch has dropped it is comparatively easy to darn it in; if a lot are dropped it is a case of taking it all off, checking for damage and starting all over again.

There are other ways you can improve the look of a finished garment, apart from the seams. Have you ever knitted, say, a row of teddy bears which look “all right” but not exceptional? Try Swiss darning the eyes in a dark colour (usually only one stitch is necessary). The whole row comes to life immediately. I have a very nice hand knitting pattern of a jumper with lilies-of-the-valley occupying most of the front. It was easy enough to copy the graph for the stalks and leaves on to a mylar sheet and not very difficult to Swiss darn the large flowers and do a couple of “lazy

daisy” stitches for the buds.

Another “finish” that is dear to my heart is Crab Stitch crochet along the bottom of a sideways-knitted skirt. This gives just enough weight to the bottom of the skirt to make it hang well. This stitch is not often mentioned in crochet books, but it is very simple to do. Just work double crochet as usual from right to left. Then, without turning the work over, do a row of double crochet from left to right on the stitches already formed. I have seen this stitch called a “corded edge” – I think it was in an American publication.

Just lately crochet edges have been all the rage on knitted garments; watch out if you are following an American pattern because their names for crochet stitches differ from those in Great Britain. What we call “double crochet” is known as “single crochet” in the States; our “treble” is their “double” and so on. I have just knitted a cotton top and chose a zig-zag pattern from an American book for the “welt” at the bottom. Although I know very well the difference in the names I found myself making mistakes, so went painstakingly through and altered the text to read in “English” rather than “American”. A bit of a fiddle, but the work looked very nice at the end of it all, so it was worth doing.

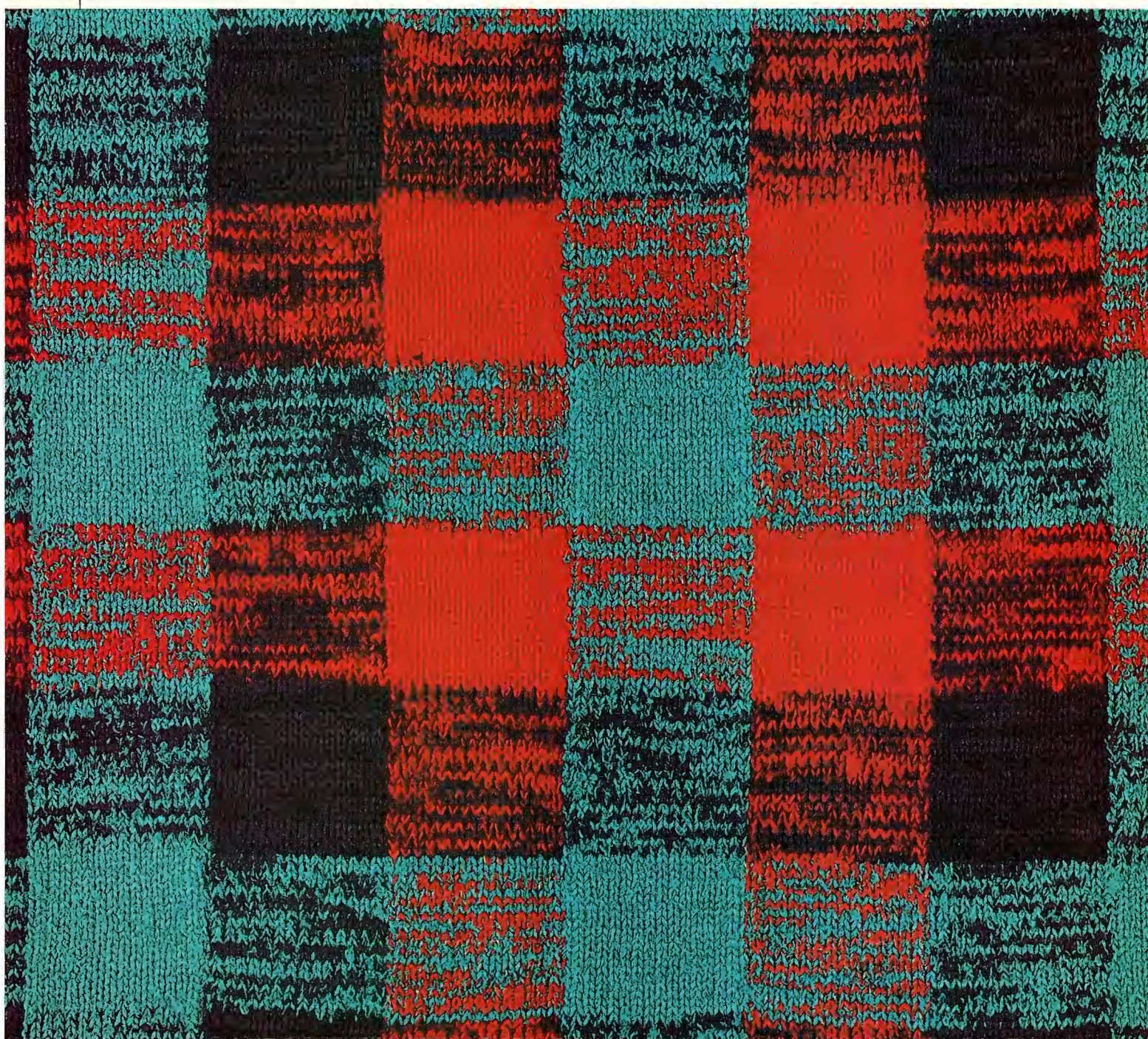
Finally, I have been having a look in the shops to see what is fashionable in the chain stores. I noticed one garment with flowers and leaves embroidered in cross stitch. This would be very easy to do, because one knitted stitch is almost a square, and all cross stitch is worked on squared fabric. In fact I have found inspiration for punchcards from cross stitch patterns. Many years ago I found a Grecian-type urn and a stylised bird which translated very nicely to the punchcard. It would be even easier with a mylar sheet if the pattern happened to be a little more than 24 stitches.

I started by talking of Women's Institute competitions, so to finish I must tell you of the latest one I was asked to judge. The theme was “unfinished items that have been left for years”. There were only three entries, one a half-finished quilt which had been about for 61 years! The next was a tea cosy in “log pattern” patch work and the third was a picture in Webster's punch work, which would have taken all of one evening to finish! Out of sympathy I had to award marks in the order I have quoted them – wouldn't you?

C CREATIVE INTARSIA

For this month's design, I have elaborated on an idea touched on in last month's tease! intarsia. This was to use several strands of fine yarn, in different tones of the same colour, to make a thicker, more richly coloured yarn.

Terry Armitstead



Now I have taken this idea one step further by not only mixing different textures of yarn together, but by using a check pattern to mix two lots of "created yarn" into further colour combinations.

All you need to do is to choose three base colours. For the sample, I have chosen navy, red and jade (coded 1, 2 and 3 on the chart). Then, for each base colour, I have selected several component yarns. The navy, comprises navy mercerised cotton, navy plain cotton and black mercerised cotton; the red is two different red wools with one terracotta mercerised cotton and the jade, a jade acrylic crêpe and a jade bouclé. The thickness of each component yarn doesn't matter, as long as the finished "created yarns" are of a similar thickness. You, of course, can choose your own colour scheme and follow the same format. Even if two people choose the same base colours, because of the mixing of the component yarns, no two fabrics will be exactly the same.

This fabric can be knitted using

an intarsia carriage or, for those without one, it can be knitted in vertical strips, allowing one extra stitch both sides of each strip for a seam allowance. You can then mattress-stitch them together whilst watching the television! To show that this is feasible, I have produced the sample using this method. Although it seems as though it would take a long time, it does grow surprisingly quickly.

I chose to use a "15 stitch and 20 row" square for the sample but you could make yours bigger or smaller to suit your garment.

So, get out all those oddments, especially the fine industrials, cottons, bouclés and dare I say it, lurexes and enjoy mixing the yarns to make exciting new colour combinations and fabrics.

This chart shows one repeat of the check pattern. Strip C is the central strip of any garment piece vertically and Strip 4 is the central strip horizontally. To extend the pattern, repeat as much of the block as needed to both sides and above and below, still keeping Strip C in the centre and Strip 4 half way up the garment.

KEY TO KNITTED SAMPLE OPPOSITE

1 = NAVY

2 = RED

3 = JADE

	A	B	C	D	E	F
6	1+1	2+1	3+1	2+1	1+1	3+1
5	1+2	2+2	3+2	2+2	1+2	3+2
4	1+3	2+3	3+3	2+3	1+3	3+3
3	1+2	2+2	3+2	2+2	1+2	3+2
2	1+1	2+1	3+1	2+1	1+1	3+1
1	1+3	2+3	3+3	2+3	1+3	3+3

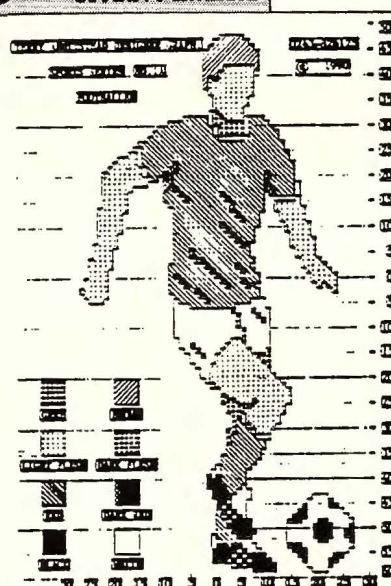
C = CENTRAL STRIP VERTICALLY

4 = CENTRAL STRIP HORIZONTALLY

Terry Armitstead

DESIGNS

Creative Intarsia

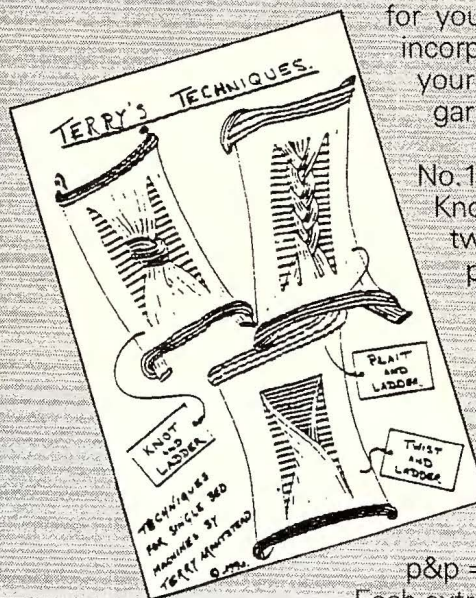


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TALKING TOYOTA

WEAVING PATTERN AND ADAPTATIONS PART 1

A knitting machine can be just that, but it can also be a form of weaving loom and once you have tried out the technique you may well be delighted at all the new items that your latest skill can bring you.

Shelagh Hollingworth

Weaving in the case of the K858 model means to lay contrast yarn across the needles and to draw it in with the next row as it is knitted in by the main carriage. By selecting the needles first, either by means of the punchcards, or by the push buttons, you are drawing in the contrast yarn in a patterned sequence that provides a patterned fabric.

Because it isn't actually knitted, in the true sense, you can use a relatively coarser yarn for the weaving contrast and this will stand out very well. Indeed, to make a really interesting cloth, it is better to use a distinctly different yarn, say a brushed double knitting weight or even a mohair yarn, against some unobtrusively coloured medium weight (standard four-ply) yarn for the background.

Like many of the lessons to be learned about machine knitting, it is always easier to understand how the method works if you try it out as well as read about it.

PLACING THE YARNS

This is one of the few times when you will have a choice of where to

place the yarn while you work with it. The background yarn will be fed into the machine in the usual way, but the yarn that you want to use for weaving may be applied in either of two ways.

You may thread up the weaving yarn through the right-hand guides in the usual way, but *do not* place it into the feeder. Remember, it is not going to knit, it is simply going to lie across the needles and you will, therefore, need to have it ready to hand. The other and, perhaps, easier way is to have the contrast yarn in front of the machine, on the floor, again to be ready to hand. To start with you may well find the latter way the easier, so that you can concentrate on the remainder of the process.

SETTING UP FOR WEAVING

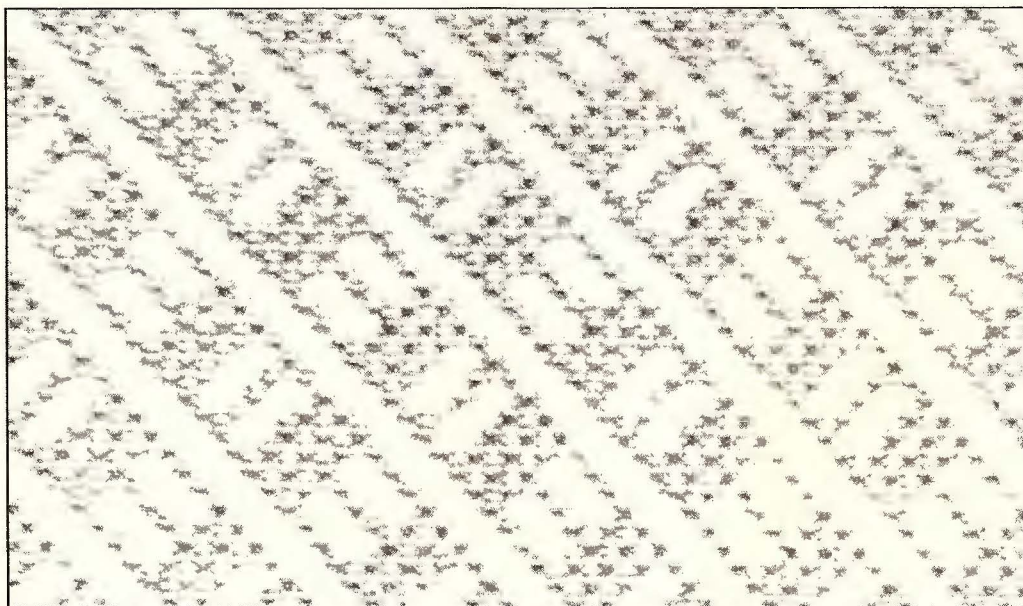
As usual, for a test piece, set up the machine for plain knitting and, with standard four-ply, work about 5 cm (2 in), plain stocking stitch, ending with the carriage at the right. Next insert a punchcard. You can use either Card No. 2 or Card No. 10, since both of these cards have a distinct pattern that shows up well in weaving. The pattern emerges quite rapidly because the weaving is worked on the purl side of the fabric.

Keep the pattern dial at plain, put the card stop lever to ▼ to operate the punchcard mechanism. Make sure that side levers are at 0 for knitting in the selected needles from D to B position and put both weaving levers at +. For the weaving action you are going to need the brushing movement of the weaving pressure to hold the contrast yarn against the needles as the main yarn is knitted through.

If you are going to thread the contrast yarn through the right side threading points, this is the time to do it. As this yarn is thicker, adjust the tension discs between ⬆ and —, on the *right* upper tension unit. Do not feed the yarn into the feeder. If you prefer to have the yarn in front of the machine there is no need to adjust the upper tension discs. However, for either method it is still necessary to alter the tension on the carriage tension dial to allow for the use of a thicker yarn for weaving. Change the tension according to the yarn you will be using. Some examples are given in the manual and you will soon be able to tell, by the smoothness with which the carriage moves, whether you are using a suitable tension.

Now you are ready to start, with background yarn fed in for knitting and contrast yarn either in front of the machine or through the right tension points. Select the first row of needles with the selector lever. At the right edge bring the first needle to D position if it is not already selected.

Take the weaving yarn, by hand, and lay it across the selected needles, from the right towards the left, in a straight line

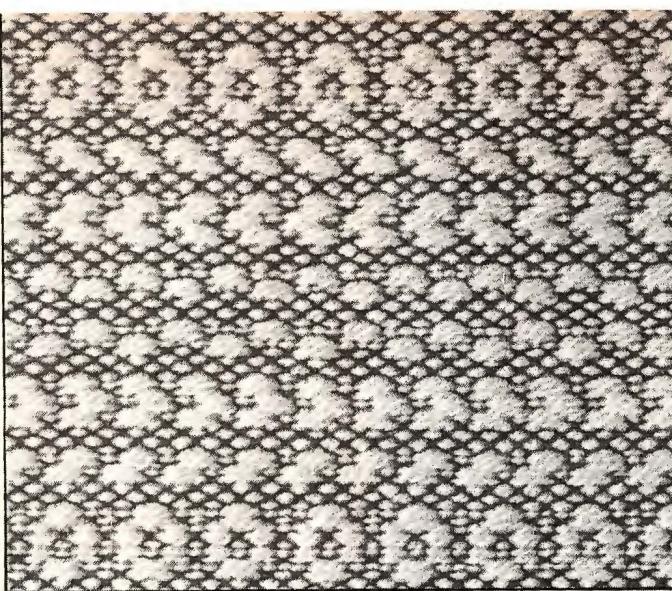


Weaving samples shown are from Toyota card set No.851 and are reproduced courtesy of Toyota.

just in front of the sinker hooks. Hook the weaving yarn at the left end to the yarn holder — this will help to keep the yarn at tension while you knit the stitches in. With the main carriage, knit a row to the left. If you are keeping the contrast yarn in front of the machine you will find it necessary to run the yarn through your fingers, acting, as it were, as a tension brake. Simply let the yarn run through, make no attempt to pull at it, the idea is to have the yarn running at its own speed without any rush, simply not allowing it to tangle or fly about. Imagine your fingers performing the work of the upper tension unit tension discs, this will give you the correct control.

Select the needles again and bring the first needle on the left this time, to D position. Take the contrast yarn out of the yarn holder on the left and carry it under the carriage towards the right. Place it along the selected needles to the front of the sinker hooks and knit a row to the right. Watch these first rows very carefully. There is a weaving yarn guide on the carriage and you should look before knitting each row to make sure that the contrast yarn is caught in. This guides the weaving yarn along the row, keeping it against the sinker hooks to be caught in.

Continue in this way, knitting a reversed stocking stitch fabric and catching in contrast yarn into a



pattern selected by the punch-card.

WEAVING VARIATIONS

Once you have made a start on weaving you will probably want to try out further ideas for making woven fabrics and using the machine to its full capacity.

As you know, the model K858 has a push button system as well as punchcards. Using the push buttons, you can develop many varieties of new weaving patterns. Some of these are so simple that you may not think they would produce anything very interesting but the results can be as exciting as you require.

Selecting every four needles by push button will only give you a

laddered look, but if you work, for example, six rows like this, then push the buttons between, you will have your resulting floats in block form. Then to make it even more interesting you may work the background colours alternately as well. As always, when experimenting in this fashion, make sure that you label each sample with full details. Very fine examples can come of this kind of style manipulation and it is vital to know, for all time, just how you arrived at what may turn out to be a really successful design.

The fabrics so far will possibly have a similar quality, perhaps rather solid, since you are using a coarse yarn against that standard background yarn. Now is the time

to move on to different types of yarn. Once you have explored the basics of weaving and you know that it is simple and that it is very unlikely to go wrong, you will feel more like applying more unusual yarns. Do not be over ambitious, settle for altering one of the yarns at a time. Probably you will want to try a different weaving yarn to begin with. This might be a finer yarn or an even thicker textured yarn. If the weaving yarn is finer or thicker, do not forget to adjust the tension dial. If you try a different yarn that is fairly smooth you may be disappointed with the results, even finer yarns need to have some character to make an impact in weaving. There are plenty of fine yarns with a nub or looped effect and by using these you will end with a woven fabric that is lightweight but very interesting. For summer wear you might like to work at a looser tension than usual and try for a slub effect weave, but keep the weaving yarn running at the usual steady rate.

Thicker yarns present a completely different picture. Despite raising the tension number some yarns could only make for an extremely solid cloth that would be impractical. However, there is no rule to say you must use the weaving yarn on every row. Try working, say, two rows of weaving and then a few rows of plain knitting. This can create some very novel effects and by

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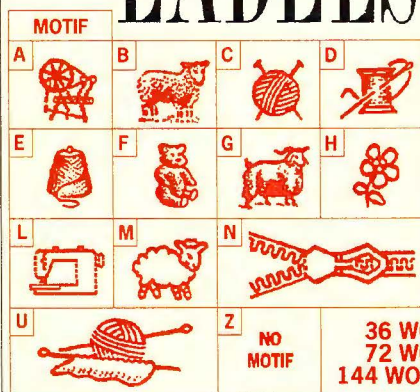
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using very rich yarns for weaving you may also introduce a luxurious image. Some of these might include chenille (very difficult to knit on a standard gauge machine), rich mohair and angora yarn threaded with small beads and yarns with heavy knots and so on. You can join linen threads in this way, or even cashmere or alpaca, which are generally too expensive to be used in great quantity.

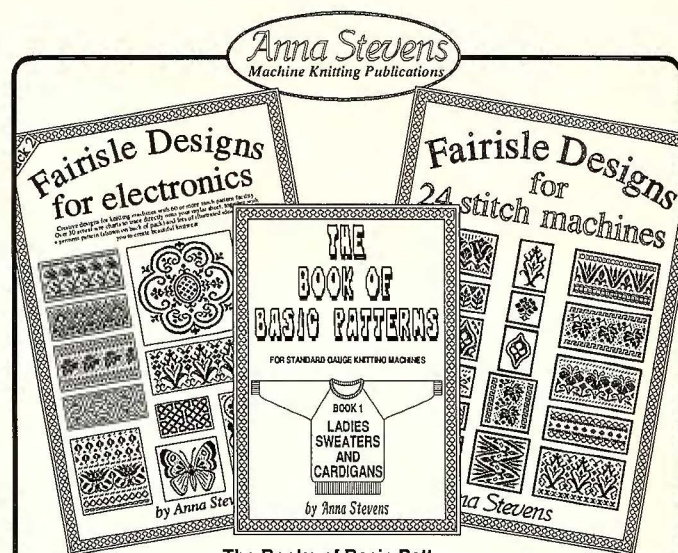
Other unusual items that can be woven in are rag strips or leather strips (and, of course, man-made imitation leather). These are probably better run in on a single row of weaving, since two rows will produce a very inelastic piece of knitting. By knitting just one row of weaving you are going to find that the weaving yarn will be at the "wrong" end the next time you want to do a weaving row. In other words you have left the weaving yarn at the left end and the carriage needs to start over at the right because that is where it finished after the last row. You will have to either cut the yarn and tie or sew in the ends in making up, or set the carriage so that it will not knit, break off the yarn and, making sure that the needles are in working position, pass the carriage across to where you need it. You will need to join in the background yarn again and reset the carriage but the background

yarn ends will possibly be easier to cope with than a lot of thicker ends from the weaving yarns.

You need not be restricted to using only the 12 stitch pattern repeat punchcards that come with the machine. Supplementary sets can be obtained from the company and these will greatly add to the varieties of weaving you can do without the need to experiment. However, even with these you will be surprised at the new and different effects you can obtain by simply using your own selection of colours or working the background in stripes.

Added to these basic punchcards you can always examine 24 stitch pattern cards to see whether the pattern repeats will break down into a four, six or 12 stitch repeat. You may not even need to punch a card to see if these patterns will work as you may be able to draw them on to graph paper and first feed them through the machine by using the push button. Should you want to be really enterprising there are other novel effects to be obtained by perhaps cutting some of the loops to make a shaggy pile look; or you might try embroidering some of the loops together in a deliberate pattern to give tucks or smocks.

Next month, in Part 2, we look at ways of using knitweave fabrics.



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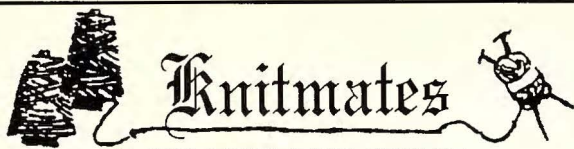
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Page Two, Church Mews, Wisbech. 0945 476579. Sewers & Knitters, City Arcade, Coventry. 0203 555317. Sewing & Knitting Machine Discount Centre, Queen St, Rhyl. 0745 336055.

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BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 69 [76, 83] Ns at left and right of centre 0 to WP. 138 [152, 166] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using A, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 69 [76, 82] Ns at left and 68 [76, 82] at right of centre 0 to WP. 137 [152, 164] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and A, K 63 rows. Push Ns from NWP to

4 SKI MOTIF SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience

MACHINES

This pattern is suitable for standard gauge electronic machines or standard gauge machines with or without intarsia facility and with or without a ribber.

MATERIALS

Bramwell's Fine 4-ply Acrylic:
1 [1, 1] x 500g cone in White (MC)
1 [1, 1] x 500g cone in Royal Blue (A)
1 [1, 1] x 500g cone in Red (B).
A small amount in Pink (C).

GARMENT WEIGHT

Finished garment in first size weighs 340g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: F. W. Bramwell & Co., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

ABBREVIATIONS AND YARN THICKNESS

See last page

MEASUREMENTS

To fit bust 76-82 [87-92, 97-102] cm, 30-32 [34-36, 38-40] in.
Actual size 97 [107, 117] cm, 38 1/4 [42 1/4, 46] in.
Length to shoulder 66 [68, 70] cm, 26 [26 3/4, 27 1/2] in.
Sleeve seam 45 [45, 46] cm, 17 3/4 [17 3/4, 18] in (adjustable).

Instructions are written for the first size, larger sizes follows in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Fill in pattern card, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

Always twist yarns together when changing colours in intarsia to prevent a hole forming.

SILVER REED ELECTRONIC MACHINES

Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light on for other models).

FAIR ISLE PATTERN

Insert card and lock on first row. Set machine to K single motif over Ns 35 to 52 inclusive at right of centre 0. Cont in st st and MC. K 24 [30, 36] rows. * Release card and cont in Fair Isle, K 4 rows MC/B, 6 rows MC/A, 11 rows MC/B, 3 rows MC/C and 3 rows MC/A *. Lock card on first row. Set machine to K single motif over Ns 1 to 18 inclusive at right of centre 0. Cont in st st and MC. K 21 rows. Rep from * to *. Set machine to K single motif over Ns 2 to 19 inclusive at left of centre 0. Cont in st st and MC. K 21 rows. Rep from * to *. Lock card on first row. Set machine to K single motif over Ns 35 to 52 at left of centre 0. Cont in st st and MC. K 21 rows. Rep from * to *. Remove card. Cont in st st and MC.

MACHINES WITH INTARSIA FACILITY

Work from chart and adjust instructions as appropriate.

MACHINES WITHOUT ELECTRONIC OR INTARSIA FACILITY
Swiss darn motifs as required following chart and adjust instructions as appropriate.

WP and make a hem by placing loops of first row worked in A evenly along the row. Unravel WY when work is completed.
1st SIZE
Inc 1 st at right edge.

3rd SIZE

Inc 1 st at each end.

ALL SIZES

138 [152, 166] sts.

ALL MACHINES *

Set RC at 000. Using MT and MC,

Last February Rebecca Law, aged 13, was looking forward to going skiing and chose this as the theme for her winning entry in this young designers competition.

K 124 [128, 132] rows. Work measures 38 [39, 40] cm, 15 [15 1/4, 15 3/4] in. Place marker at each end. K 104 [108, 112] rows.

SHAPE NECK

Using a length of MC, cast off centre 42 sts and push 48 [55, 62] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll alt row. 41 [48, 55] sts. K 2 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Set RC at 000. Using MT, cont in Fair Isle patt. K 124 [128, 132] rows. Work measures 38 [39, 40] cm, 15 [15 1/4, 15 3/4] in. Place marker at each end. K 72 [76, 80] rows.

SHAPE NECK

Using a length of MC, cast off centre 10 sts and push 64 [71, 78] Ns at left to HP. Cont on rem sts for first side, K 1 row. Cast off 2 sts at beg of next and foll 7 alt rows, K 1 row. Dec 1 st at beg of next and follow 6 alt rows. 41 [48, 55] sts. K 10 rows. Cast off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

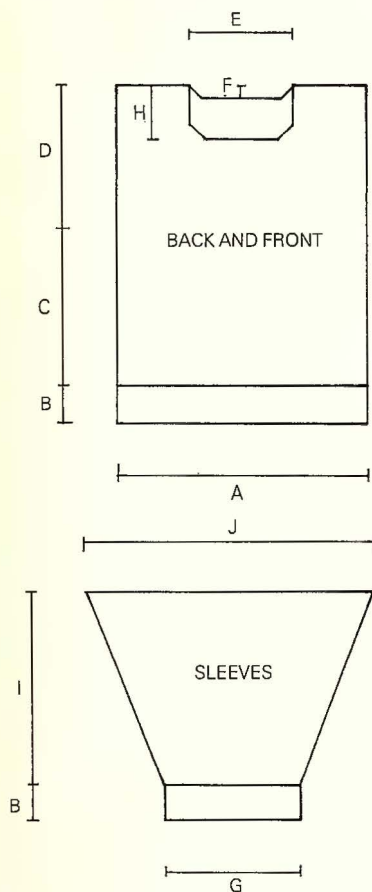
SLEEVES

Push 37 [40, 42] Ns at left and right of centre 0 to WP. 74 [80, 84] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, shape sides by inc 1 st at each end of every 3rd row until there are 114 [120, 124] sts, then on every foll 4th row until there are 158 [164, 168] sts. K 4 [4, 8] rows. RC shows 152 [152, 156] and work measures 38 [38, 39] cm, 15 [15, 15 1/4] in. Adjust length at this stage, if desired. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using B, cast on 56 [62, 68] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 38 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER**
Push 56 [62, 68] Ns to WP. Push



A = 49 [54, 59] cm
B = 7 cm
C = 31 [32, 33] cm
D = 28 [29, 30] cm
E = 20 cm
F = 2 cm
G = 26 [28, 30] cm
H = 10 cm
I = 38 [38, 39] cm
J = 56 [58, 60] cm






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every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and B, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in B evenly along the row. Unravel WY when work is completed.

ALL MACHINES
With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

Join right shoulder seam.
MACHINES WITH RIBBER
With ribber in position and carriage at right, set machine for 1x1 rib. Using B, cast on 149 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 37 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 149 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and B, K 8 rows. Using MT-3, K 15 rows. Using MT-2, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in B evenly along the row. Unravel WY when work is completed.

ALL MACHINES
With P side facing, pick up sts around neck edge and place on to Ns. Using MT, K 1 row. Cast off.

PRESSING

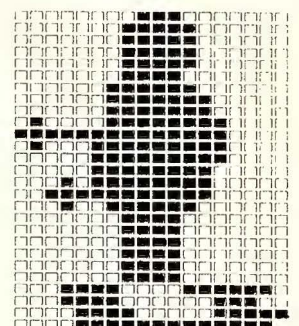
With wrong side facing, pin out all pieces to measurements given. Press carefully following instruction on cone band.

MAKING UP

ELECTRONIC MACHINES
Swiss darn ski poles in A as on Swiss darn chart.

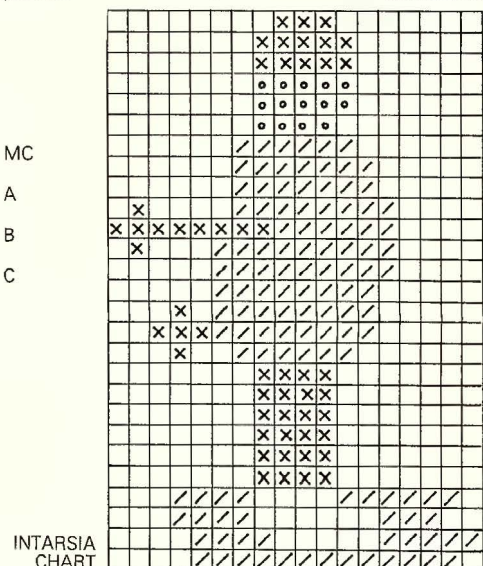
ALL MACHINES
Join left shoulder and neckband seam. Set in sleeves between markers. Join side and sleeve seams.

MACHINES WITH RIBBER
Fold neckband in half and catch down on inside.

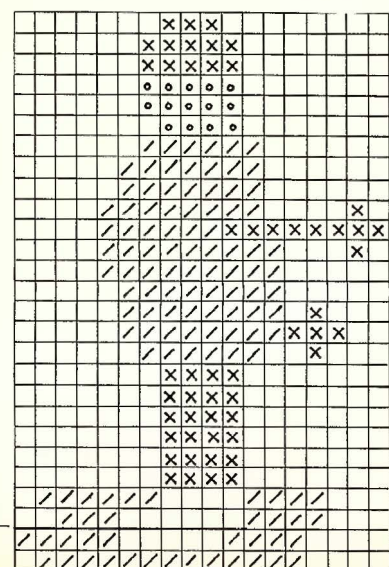


ELECTRONIC CHART

- ☐ = MC
- ☒ = A
- ☒ = B
- ☒ = C



INTARSIA
CHART



SWISS
DARNING
CHART

OVER TO YOU

This month our Over To You heading is particularly appropriate. We say goodbye to a much-loved friend and introduce a new colleague.

THANK YOU FIONA

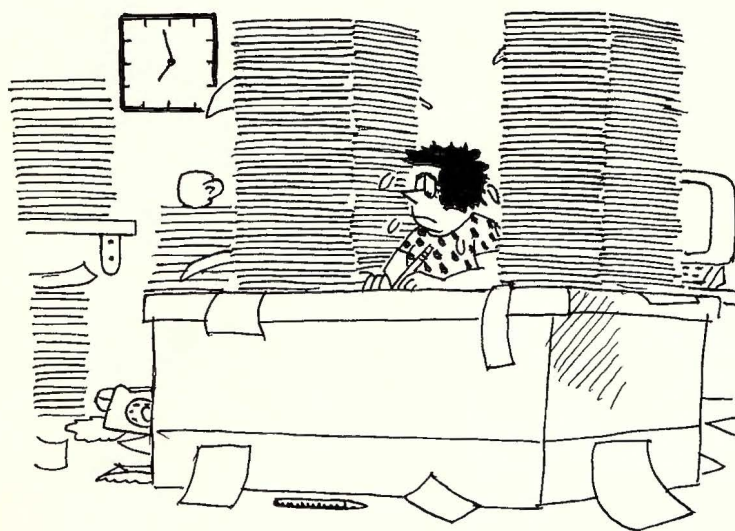
Best wishes from us all on your retirement.

After working for the magazine continuously since our first issue in April 1986, Fiona Lewis – our Advertisement Manager – has reluctantly decided to retire. As her health has not been good lately, she felt it was time to say goodbye to the magazine and spend more time with her family and friends. We know it wasn't an easy decision for her and we shall all miss her terribly. Her happy, cheerful voice is well known to everyone who has called the magazine for help with their advertising and she's been a wonderful colleague and dear friend over the years. Her efforts have contributed enormously to the success of *Machine Knitting Monthly* and we're very grateful for all that she has done for us. She certainly deserves a well-earned rest from the magazine and we hope that all the trips that she has planned for her retirement bring her much joy and happiness.

Fiona's will be a hard act to follow, but ...



"DEAR BRENDA . . . WISH YOU WERE HERE. FIONA."



"DEAR FIONA . . . WISH YOU WERE HERE. BRENDA."

WELCOME BRENDA

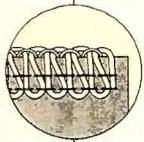
We hope you have a happy future with us.

We've lost an avid subscriber, but gained an Advertisement Manager! Brenda Hughes has been well-known to us for a long time – as one of our keenest subscribers! Even though Brenda's career has always been in advertising, she's machine knitted enthusiastically in her spare time, so her qualifications to take Fiona's place couldn't be better. We look forward to working with her and wish her luck.

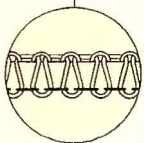
Brenda will be pleased to hear from old friends and new acquaintances on the following number – 0672 516749.

COMPETITION

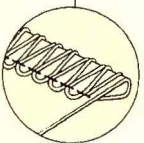
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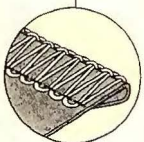
4-thread
overedging



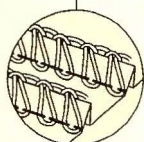
3-thread
overedging



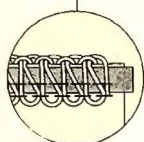
Roll hemming



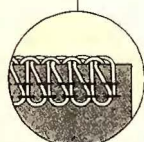
Fine roll
hemming



Pin tucking



Corded
overlock



Decorative
overedging



Toyota call it a modern miracle of technology and one can see why. The 3400DE is an electronic overlocker with differential feed and can be adjusted, even when sewing, to stretch the fabric for frilling or contract it to gather the work. The electronic speed control allows for very slow stitching or speeds up to an amazing 1,500 stitches per minute.

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The recommended price of the Toyota 3400DE is £529 but there are some bargain prices around. To find out where to go for a no-obligation demonstration, write for a colour leaflet and the address of your nearest stockist to: Pat Thompson, Toyota Sewing-Knitting Machines, Unit 4, Swan Business Park, Sandpit Road, Dartford, Kent DA1 5ED.

So, now you know you can't do without one, how do you win one?

We have to say it could be "the luck of the draw" but you have to do your bit to be in with a chance. Solve our simple crossword

puzzle then, using BLOCK CAPITALS, write the answers on the back of a postcard. Add your name and address and post the card to October Competition, Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR. The closing date is 31st October 1992 so make sure your card arrives before then or it won't count.

COMPETITION RULES

1. Only one entry per postcard will be accepted. You should send your postcard to October Competition Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

2. This competition is open to residents of the U.K. only, except the employees of Machine Knitting Monthly, the magazine's typesetters, printers, distributors, employees of this month's competition sponsor and their relatives.

3. The closing date is 31st October 1992. Entries received after that date will not be considered and no responsibility can be accepted for entries lost or delayed in the post.

4. No cash alternative will be offered.

5. The winner will be the first correct entry drawn from our postbag after the closing date.

6. The winner will be notified in writing and the result will be published in a future issue of Machine Knitting Monthly.

7. The Editor's decision is final and no correspondence will be entered into regarding the competition.

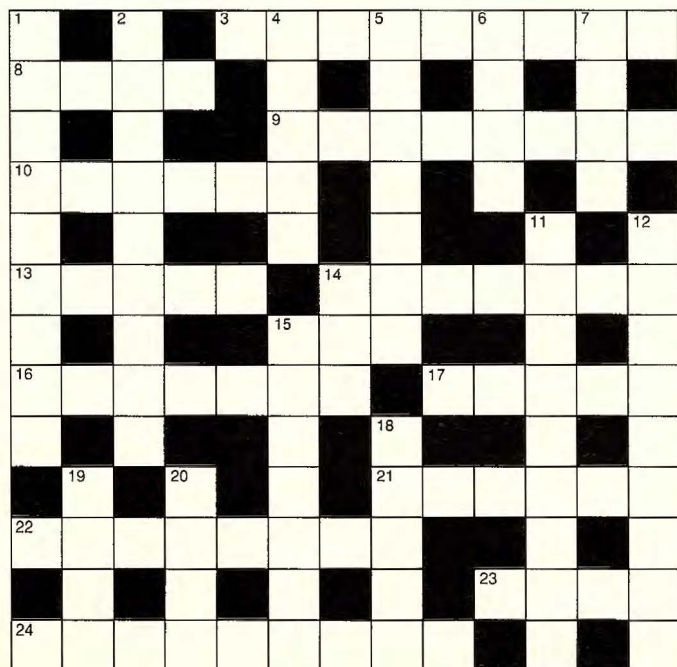
CLUES

ACROSS

3. Ending (9)
8. Sheeps coat (4)
9. Tidy finish (8)
10. Kind of sleeve (6)
13. Observed (5)
14. Cover (7)
15. Label (3)
16. Leather worker (7)
17. Fire raising (5)
21. Knitting Machine (6)
22. Used in pencils (8)
23. Measure (4)
24. Flavouring (9)

DOWN

1. Conscious of (9)
2. Running lengthways (9)
4. Smooths (5)
5. Mass of ice (7)
6. Hollow place (4)
7. Pleasant (4)
11. Of the pope (9)
12. Wrought entrance (4, 5)
14. Strife (3)
15. Stress (7)
18. Grim (5)
19. Kind of cheese (4)
20. Musical composition (4)



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TEACH-IN

THE RIBBER

Part 1 – Setting up

This month I'm starting a new series about the ribber. I'll be covering the Silver, Knitmaster, Brother and Toyota ribbers, for both punchcard and electronic models, including the Chunky machines. Owners of non-punchcard Chunkies may now be feeling left out. I am not dismissing their machines, but I don't possess one, and I don't write about machines that I don't have and use. (Even teachers of machine knitting can't have every available machine – at the last count I had 15, but even that leaves big gaps as there are over 50 on the market.) However, I hope that owners of the non-punchcard Chunkies will still find something to interest and help them in these articles.

Ann Kite

If you are a beginner to machine knitting, I must say that I don't believe that the ribber is a beginner's accessory. Using the ribber requires more attention to detail and more dexterity than using the main bed on its own. The main carriage and ribber carriage are different, so you have two sets of controls to learn about. The ribber is even less tolerant of small errors, while the law that says "if it CAN go wrong, it WILL" applies even more so to ribbers!

If you are a beginner to machine knitting, learn to knit a mock rib well and use that for six months or so. Then try your ribber when you're familiar with the main bed. If you're not happy with mock rib, I suggest you try a 2x1 mock rib knitted at a tight tension (tension number 2 or 3 for four-ply). When you've removed the knitting from the machine, stretch the hem lengthways using a ruler threaded through the hem, then steam it to set the rib. Mock ribs, knitted well, can be very effective. Most dissatisfaction arises because the knitter doesn't realise how tightly she can knit the mock rib. Also, a 1x1 mock rib is not as effective as a 2x1. I wrote in detail about mock rib hems in the August 1991 Teach-In which is still available, should you not have a copy.

If you're still with me and haven't gone off to practise your mock ribs, I suggest that, when

you come to the ribber, you approach it as if you were learning a new machine, to give yourself time to learn and to practise.

A ribber can of course, do far more than just welts and neckbands. I hope, during these articles, to cover the wide variety of stitches that the ribber can do.

However, we must start at the beginning by setting up the ribber. When knitters come to me for a course on the ribber, I usually suggest that they bring their own machines. Their initial reaction is one of horror. Once the machine is erected with a ribber attached, it seems to become an immovable object in the eyes of many knitters. But really all that is holding the main bed and ribber together and to the table are two clamps for the main bed, two screws (one at each end of the main bed), and two more clamps for the ribber. Some ribbers, the Silver and Knitmaster Chunky ribbers for example, don't even have the two screws.

Basically, when you erect the ribber, you start by raising the main bed to an angle by replacing the flat clamps with the clamps supplied with the ribber.

On Silver and Knitmaster standard gauge machines, position the auxiliary pieces at each end of the main bed, but DON'T add the screws yet. The Brother 850 and 260 ribbers have setting plates that are screwed into

position, one at either end of the main bed, before adding the ribber.

On all machines, position the RIGHT side of the ribber first, you'll then find you can slide the ribber sideways to position the left end. Silver standard gauge ribbers and Toyota ribbers have stoppers at either end of the ribber bed, so the ribber should be pushed home far enough for these to be against the main bed.

On all ribbers except the Brother 850, 260 and Silver and Knitmaster Chunkies, tighten the screws at either end of the main bed to hold the ribber. The Silver manual tells you to tighten each screw a little at a time, rather than tightening one completely and then moving to the other. I expect this is a good idea for all machines.

Next, lower the ribber supporting arms to the table and clamp them to the table using the original main bed clamps. On Silver and Knitmaster standard gauge machines, raise the push-up cams. These support the ends of the main bed and prevent it bowing.

Finally, replace the yarn mast. On Silver, Knitmaster and Brother machines, the yarn mast is turned around, so that the kink at the bottom of the yarn mast now leans towards you when you are sitting in the knitting position. If you don't turn it around, the yarn mast will lean a long way away from you. After turning the mast around, turn the yarn brake (the

part at the top) so that it is in the normal position. The yarn guide can be twisted to the back of the yarn mast.

On Toyota machines, you don't turn the yarn mast around, instead you use the accessory piece. This fits in the usual mast holder and the yarn mast sits in it. The accessory piece brings the yarn mast to the correct angle.

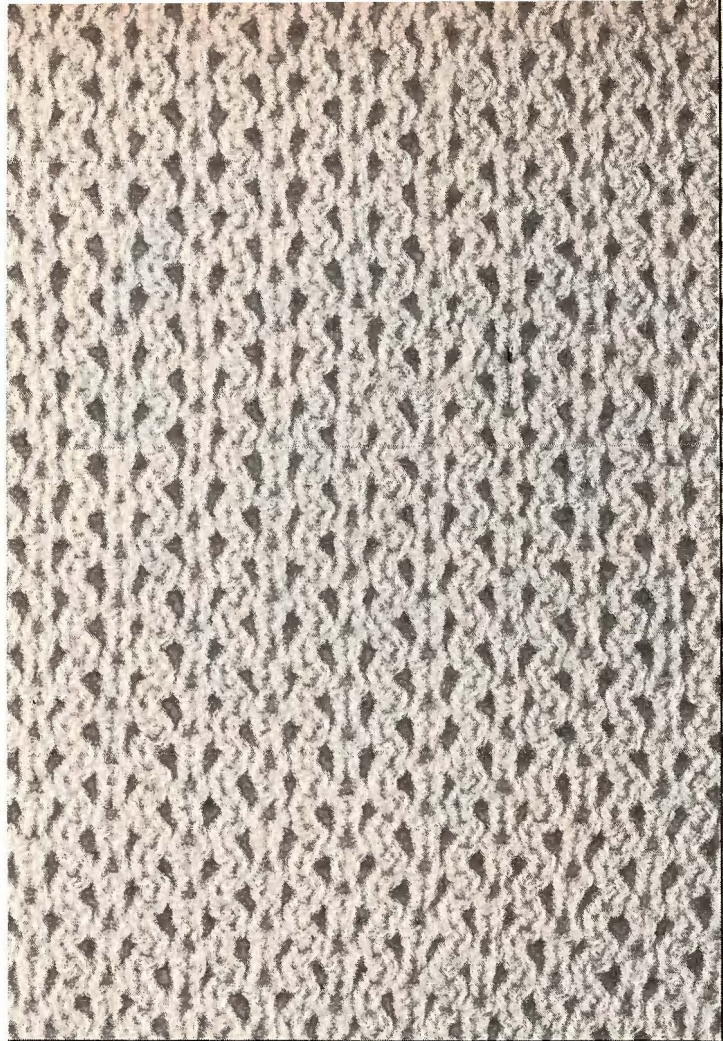
I suggest that knitters bring their own machines on ribber courses because often there is some slight mis-alignment between main bed and ribber, or some slight wear and tear to the connecting arm, that needs attention for the ribber to function properly.

So what is there to check when you erect the ribber? First, you are using FOUR clamps, aren't you? Two clamps to support the main bed and attach it to the table (you MUST be using those) AND a clamp at each end to clamp the supporting arms of the ribber to the table. I have known knitters to omit this second pair of clamps and knit with the ribber simply hanging from the main bed, which usually (sooner or later) leads to it falling into their laps.

Second, when the ribber is on "full-pitch", the needles on the main bed and the ribber should be exactly opposite each other. At the left side of the ribber bed of standard gauge machines there is a small lever labelled "P" and "H". When this lever is on "P", the needles on each bed should be exactly opposite each other (on



Pintuck knitted with a ribber.



Punch tuck rib knitted with a ribber.

"full pitch"). When it is set on "H", the needles on each bed should be exactly half-way between the needles on the other bed (on "half-pitch"). On full pitch and position 5, the 100th needles on each bed should be exactly opposite each other. If your needles are not lined up in this way, loosen the clamps that are holding the ribber to the table. Now loosen the screws that are holding the ribber to the main bed (if your machine has them), then GENTLY tap the ribber sideways until the needles are aligned correctly. Having lined up the needles correctly, tighten the screws and clamps.

On the Chunky machines, the pitch lever is combined with the racking handle. The racking handle moves the ribber bed half-a-pitch at a time so that, if you start on full pitch, the next turn takes you to half-pitch and the next back to full-pitch and so on. On full pitch and position 3, the 55th needles on each bed should be lined up with each other.

You may find that the above adjustment won't work, because the needles are so far out of line that the ribber cannot move enough to line them up. In this situation, you should reset the ribber.

At the left edge of the needlebed are two screws. On the Brother 850 they are just below the needle retaining bar (the plain cheesehead screws in line alongside the E and D position). On the Silver and

Knitmaster SRP50 and SRP60N these screws are set back in the gap below the bar the carriage runs along (you may need to move needle 100 to the Holding Position to get at the screw). On the Brother 260 and the Silver and Knitmaster Chunky ribbers, the screws are crosshead ones in line with needle position A. Loosen (don't remove) these screws and slide the ribber into the correct position. When the ribber is correctly lined up, tighten the screws.

You also have to check the height of the ribber, but first let's look at the possible ribber positions. The upper position is the working position, the middle position is for inspecting the knitting, and the lower is the out-of-work position.

Brother standard gauge ribbers have TWO working positions. The highest position is for knitting fine and medium yarns, the lower for yarns thicker than five-ply. To obtain the lower position on the 850, with the ribber in the normal (highest) working position, raise the ribber levers a little. The ribber will drop down a fraction. To return to the normal working position, lower the ribber levers.

On the Brother 830 ribber, the lower working position is achieved by raising the smaller secondary ribber lever against the main lever, and then lowering the two levers together. The secondary lever will stop you lowering the ribber to the middle position. The Silver and Knitmaster stan-

dard gauge ribbers also have two working positions. The second working position is for pile knitting. If the pile levers, one at each side with blue markers on them, are lowered, the ribber is lowered a fraction. When knitting pile this increases the size of the pile loop.

When you're checking the height of the ribber, every make must be in its normal (highest) working position.

To check the height of the ribber, push about ten needles to Holding Position at each end of the main bed. Now, for a Silver or Knitmaster machine, take a punchcard, or for a Brother two of the claw-type weight hangers that come with the ribber (lay the claw hangers back-to-back). Slide the card or hangers between the needles and the sinker posts of the ribber bed. The card or hangers should be lightly gripped between the needles and sinker posts of the ribber. (If you have a Silver or Knitmaster electronic machine, the ribber punchcards are usually supplied with the ribber, so you can make use of these for this test.)

If the ribber is too low, you can adjust the height.

On Brother standard gauge ribbers, lower the ribber to the out-of-work position. Look behind the ribber and locate a nut, one at each end. These nuts are at the back of the ribber, approximately level with the needle retaining bar (whose position you find by looking at the front of the ribber).

On Brother Chunky machines, you can see the nut by racking the ribber right to one side. You can do this with the ribber in working position. Rack to the right and you can see the nut at the left, and vice versa. The nut is set in a curved slot.

Loosen the nuts slightly and on standard gauge machines return the ribber to the working position.

On the back of the ribber, to the outside of the nut but on the same level, you will see a small lever. This raises and lowers the ribber. Adjust the height, then tighten the nuts and measure the height of the ribber again.

On Silver and Knitmaster ribbers, look behind the ribber; on each side, where the ribber levers widen out into a plate, you'll see two nuts, one above the other. Loosen the lower one only. On the opposite side of the plate to the ribber levers, there is a small lever, which can now be moved to adjust the height of the ribber. Don't forget to tighten the nut after adjustment. On Silver and Knitmaster ribbers the whole process can be carried out with the ribber in working position.

After adjusting the height of the ribber, while the main bed needles are still in holding position, rack the ribber and check that the ribber sinker posts don't push up on the main bed needles. If they do, you've raised the ribber too high. This is more of a possibility on Silver and Knitmas-

ter than on Brother, as the correct gap between the sinker posts and the needles is less on Silver and Knitmaster than on Brother.

On the Brother 830 ribber, the horizontal distance between the ribber and the main bed can also be checked and corrected.

Bring about ten needles at both ends of the ribber to holding position; then, using the two claw hangers as before, check the distance between the needles and the main bed sinker posts. As before, the hangers should be lightly gripped. To adjust this distance, loosen the screw at each end of the main bed which attaches the ribber to the main bed. Locate the nut on the ribber bracket. With the ribber in working position, the nut is just behind the top edge of the ribber. When the nut is turned, the ribber moves towards or away from the main bed, depending on the direction in which you turn it.

Last of all, check the ribber connecting arm. Turn it upside down, to feel around the hole the yarn passes through. It may feel rough, due to wear and tear, or to accidents like jamming the carriage. Often the damage is so slight that you cannot see it, only feel it. But it can cause problems when using fine yarns in particular. I use a needle file available from good hardware shops to GENTLY file away these rough points. Gently is the important word, you don't want to turn a raised roughness into a groove, however smooth!

All these adjustments have been for Silver, Knitmaster and Brother machines. Toyota tell me that their ribbers shouldn't need adjusting, if yours does it should be done by your Toyota dealer. The only check you can carry out is that, when the main bed clamps are right back against the table, while the ribber stoppers are against the main bed, the supporting arms on the ribber should reach and lie flat on the table. If you cannot get all three of these conditions to happen at the same time, you may have a problem, so you should get your machine and ribber checked by a dealer.

If you learn to erect your ribber yourself and check and correct its alignment, you will understand its construction better. This will lead to you feeling more confident about it and about knitting with it.

Finally, please, please check the alignment. So many knitters say to me "My husband put it up so it must be right!" If it is badly mis-aligned, you will know because you won't be able to knit with it. But small mis-alignments may still allow you to knit simple ribs, but will cause problems with more complex fabrics or accessories like the rib transfer carriage.

The first Video Course in my Ribber Series (Course No. 7A) shows you how to erect the ribber and carry out all the checks and corrections I've written about.

S POTLIGHT

COLD COMFORT

A warming tale of how Dorothy Gill had to face up to her "cone mountain" and what she decided to do about it. All those with more cones hidden away than a squirrel, please read on.

Dorothy Gill

Two things happened to me recently. Firstly, my refreshingly frank number three daughter-in-law, who was poking about in my yarn cupboards looking for the colours she would like me to use for her Christmas jumper, remarked "You'll have to get rid of a lot of this stuff before you die, I would have no idea what to do with it."

Secondly, I watched two television programmes about homeless people and those living among cardboard boxes in our bigger cities.

These two, added together, said BLANKETS to me. So here, worked out so that I get the biggest possible result with the smallest possible effort, is what I do. Perhaps you would like to do the same before the next spate of cold weather and, like me, clear your stock of 2/20s to 2/36s which you know in your heart of hearts you will never use.

Make your blanket from three ends of industrial yarn or the equivalent, in wool, mixed with man-made fibre or cotton. Using the largest cone (A) as a carrier

throughout, feed in two other threads (B and C) and over 120 front bed needles and 121 back bed needles, cast on by the double racking method at stitch size 5. (RC=4.) Set RC to 000 and at N/EX knit 100 rows at the same stitch size. Break off B and tie (yes TIE) in a new colour D, then knit another 100 rows. Break off C and tie in another colour (E) and so on. Make no attempt to be artistic, you will be amazed at how good the piece looks. Knit to RC 1000 and cast off firmly.

Knit a second piece in the same way but use the secondary colours in a different order. Stitch the two pieces together, side by side and you have a blanket big enough for a single bed.

My first 19 blankets went to the Salvation Army and I am now waiting for Shelter to collect the next batch.

People stronger than I am, could work over the whole width of the machine, making just one piece which would act as a wrap as well as a small blanket. I have also made "Cosy Bags" on just 200 stitches on my single-bed



machine.

My local Primary school has joyfully accepted 126 empty cardboard cones for their model making.

Well, we think Dorothy is to be warmly congratulated on a solution that is to everyone's advantage. However - 126 empty cones! She really did have a problem. We couldn't resist telling our "resident cartoonist", Doug Baker, about Dorothy's store cupboard and her daughter-in-law's comment. He has responded with this cautionary scene which, luckily, is now just a "might-have-been" since Dorothy's tale has such a happy ending, but thank you Doug for yet another laugh.

BLANKET

120/120 sts
1000 rows
66"

to
72"
56" to 60"
10 stripes

100 rows each

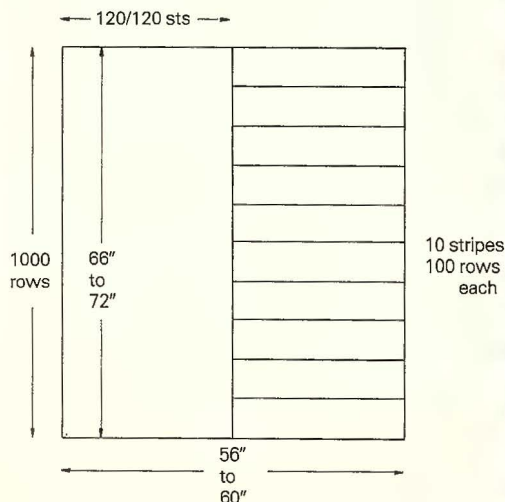
YARNS: 3 ends industrial or equivalent.

SETTING: Handle down 121/120 needles. St size 5/5. Lock N/EX (on 120/120).

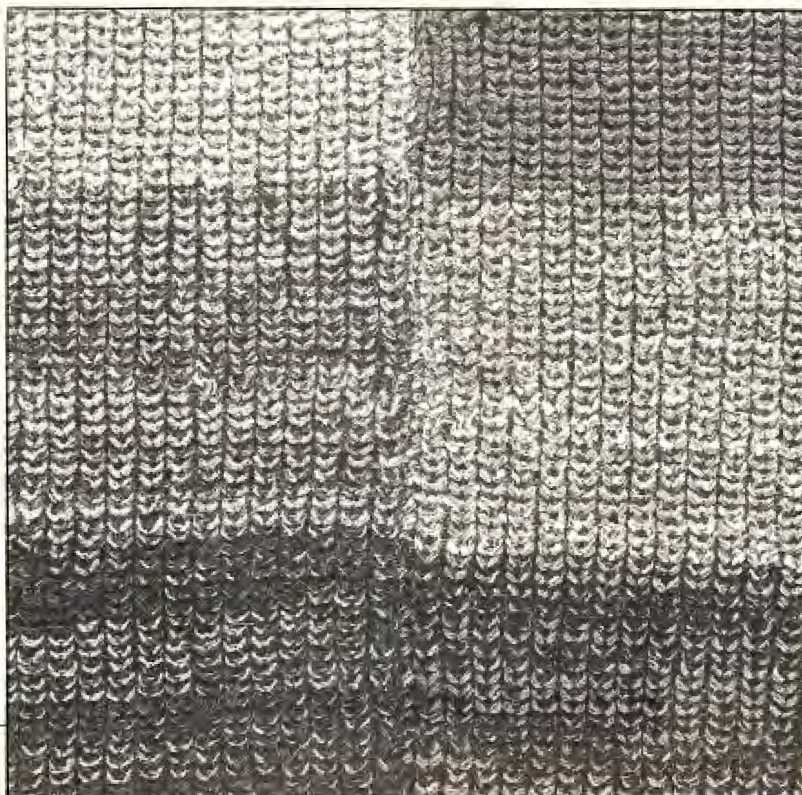
SIZE: At least 56" by 66" Very stretchy.

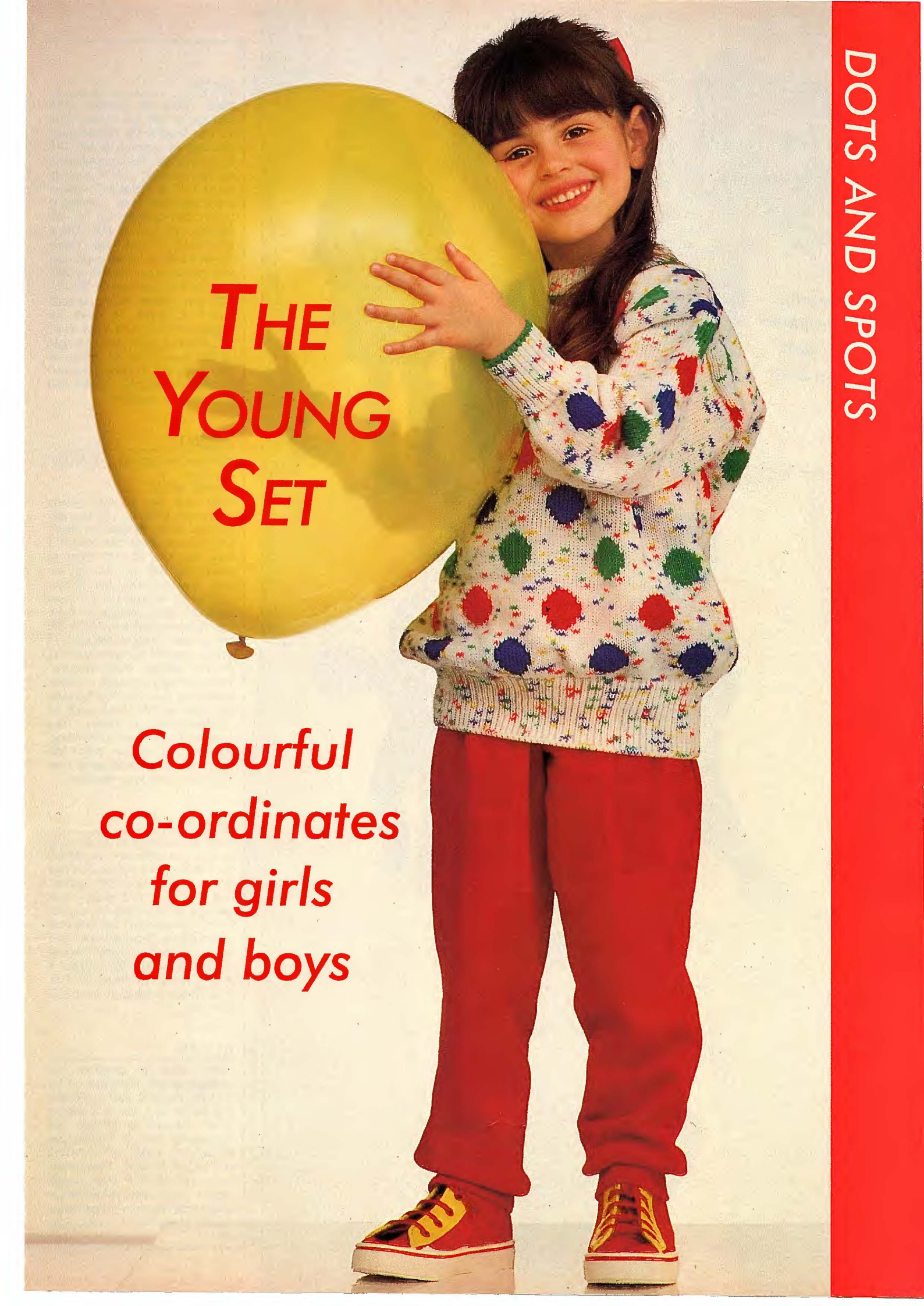
ASSEMBLY: Quickest. No need for beauty.

DIAGRAM OF BLANKET



The two blanket pieces are seamed at the centre.





THE YOUNG SET

Colourful
co-ordinates
for girls
and boys

THE YOUNG SET

Colourful co-ordinates for girls and boys

PAGE S3

PAGE S10



BACK

With ribber in position and carriage at left, set machine for 1x1 rib. Push 57 [60, 63] Ns at left and right of centre 0 to WP. 114 [120, 126] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at left. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 31 rows. Transfer sts for st st. Insert card 1 and lock on first row. Set RC at 000. Cont in Fair Isle patt. K 86 [92, 102] rows. Place marker at each end *. K 62 [68, 74] rows. RC shows 148 [160, 176]. Cast off 34 [37, 38] sts at right. Using a length of MC, cast off 34 [37, 38] sts at left. Using WY, K a few rows in st st over rem 46 [46, 50] sts and release from machine.

FRONT

Work as for back to *. K 36 [42, 48] rows.

SHAPE NECK

Note patt row on card. Using nylon cord, K 69 [72, 77] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on every row until 41 [44, 45] sts rem, then on every foll alt row until 34 [37, 38] sts rem. K 7 rows. Cast off. With carriage at right, unravel nylon cord over 24 [24, 28] Ns at right bringing Ns back to WP. Using WY, K a few rows in st st and release from machine. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 36 [39, 42] Ns at left and right of centre 0 to WP. 72 [78, 84] Ns. Insert card 2 and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Cont in single motif Fair Isle over centre 24 Ns. Shape sides by inc 1 st at each end of every 8th row until there are 94 [102, 112] sts. K 4 [6, 4] rows. RC shows 92 [102, 116]. Place marker at centre 0. Cast off.

CUFFS

With ribber in position and carriage at left, set machine for 1x1 rib. Using C, cast on 50 [56, 60] sts in 1x1 rib. K 3 tubular rows. Carriage is at left. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5 and MC, K 26 rows. Transfer sts for st st. With P side facing, replace 72 [78, 84] sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

Joggers, CLOTHKITS, Shoes, JANET FRAZER.

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DOTS AND SPOTS

Flecked and contrast yarns

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

MATERIALS

King Cole Smarty 4-ply
1 x 400g cone in Knickerbocker Glory (MC).
King Cole Big Value 4-ply
30g each in Royal (A), Red (B) and Jade (C).

GARMENT WEIGHT

Finished garment in second size weighs 225g.

The fibre content of both yarns is 100% Acrylic. For further information about these yarns, please write to the following address: King Cole Ltd, Merne Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 61 [66, 71] cm, 24 [26, 28] in.
Actual size 75 [79, 83] cm, 29½ [31, 32½] in.
Length to shoulder 43.5 [46.5, 50.5] cm, 17 [18½, 19¾] in.
Sleeve seam 29 [31.5, 35] cm, 11½ [12½, 13¾] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8 (MT) and 9 (MT+1)).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1 to knit background and second colour given in front feeder 2 to knit contrast pattern.

FAIR ISLE - See charts

FAIR ISLE PATTERN

BACK AND FRONT

Release card and cont in Fair Isle.

* Using MT, K 4 rows MC only (st st). Using MT+1, K 12 rows MC/A. Using MT, K 4 rows MC only (st st). Using MT+1, K 12 rows MC/B. Using MT, K 4 rows MC only (st st). Using MT+1, K 12 rows MC/C. * Rep from * to *.

SINGLE MOTIF FAIR ISLE

SLEEVES

Release card and cont in single motif Fair Isle over centre 24 Ns. Work as for back from * to *.

NECKBAND

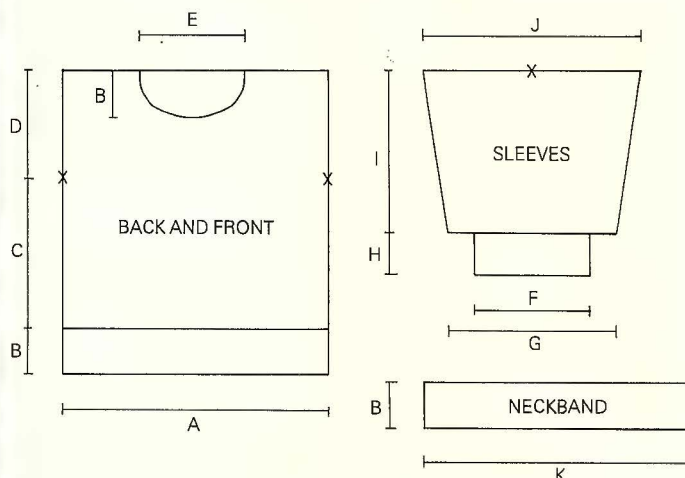
Join right shoulder seam. Push 114 [114, 122] Ns to WP. With P side facing, pick up 46 [46, 50] sts across back neck, 22 sts down right side of front neck, 24 [24, 28] sts across front neck and 22 sts up left side of front neck and place on to Ns. Using MT and MC, K 1 row. With ribber in position, set machine for 1x1 rib. Transfer every alt st on to corresponding Ns on ribber. Cont in 1x1 rib. Using MT-4/MT-4, K 25 rows. Using C, K 2 rows. Transfer sts to back bed. Cast off, taking yarn behind gate pegs.

PRESSING

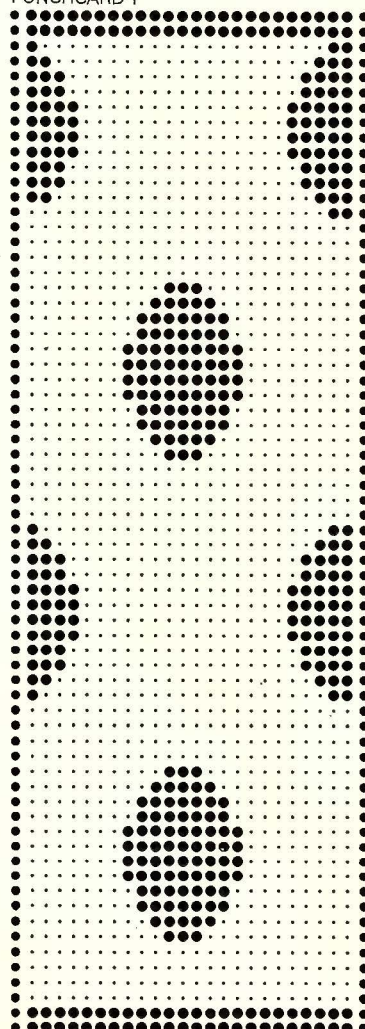
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join left shoulder seam. With wrong sides tog, join neckband seam. Set in sleeves between markers. Join side and sleeve seams. Fold neckband in half to right side. Using C, backstitch in place close to cast off edge.

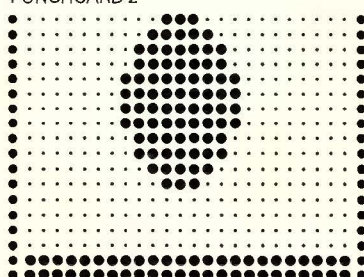


PUNCHCARD 1



- A = 38 [40, 42] cm
- B = 6.5 cm
- C = 21.5 [23, 25.5] cm
- D = 15.5 [17, 18.5] cm
- E = 15 [15, 16.5] cm
- F = 16.5 [18.5, 20] cm
- G = 24 [26, 28] cm
- H = 6 cm
- I = 23 [25.5, 29] cm
- J = 31 [34, 37] cm
- K = 38 [38, 40.5] cm

PUNCHCARD 2



RACY TRACK SUIT



RACY TRACK SUIT

Car lover's special

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with or without a ribber.

MATERIALS

King Cole Anti-Tickle 4-ply.
1 [1, 1] × 500g cone in Scarlet (MC).
1 [1, 1] × 500g cone in Royal Blue (A).
2 [3, 4] × 50g balls in Turquoise (B).
1 [1, 2] × 50g balls in Gold (C).
Elastic to fit waist.

GARMENT WEIGHT

Finished garment in second size weighs 520g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

SWEATER

To fit chest 56 [61, 66] cm, 22 [24, 26] in.
Actual size 77 [82, 89] cm, 30¼ [32¼, 35] in.
Length to shoulder 41 [45, 48.5] cm, 16¼ [17¾, 19] in.
Sleeve seam 29 [32.5, 36] cm, 11½ [12¾, 14¼] in.

PANTS

Actual waist size 64 [69, 74] cm, 25¼ [27¼, 29¼] in.
Inside leg seam 36.5 [41.5, 46.5] cm, 14½ [16¼, 18¼] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).
32 stitches and 45 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.
We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

FAIR ISLE PATTERN

K 12 rows C/A, 10 rows C only (1st st), 12 rows C/B and 10 rows C only (1st st). These 44 rows form pattern.

STRIPE PATTERN

K 8 rows A and 8 rows B. These 16 rows form pattern.

Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and foll 2 alt rows. K 2 rows. Cast off rem 41 [45, 50] sts. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with

first side, reversing shapings.

FRONT

LOWER PART

Work as for back to *. Using MT, cont in stripe patt. K 64 [80, 96] rows. Using WY, K a few rows and release from machine leaving Ns in WP.

CENTRE PART

Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side of lower part facing, pick up sts from below WY and place on to Ns. Set RC at 000. K 1 row. Using A, K 13 [9, 5] rows. Place marker at each end. K 17 [21, 25] rows. RC shows 31. Using WY, K a few rows and release from machine, leaving Ns in WP.

TOP PART

Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side of centre part facing pick up sts from below WY and place on to Ns. Set RC at 000. K 1 row. Cont in stripe patt, K 40 rows. RC shows 41.

SHAPE NECK

Using a length of appropriate colour, cast off centre 16 sts and push 51 [55, 60] Ns at left to HP. Cont on rem sts for first side. K 1 row. Cast off 4 sts at beg of next row. K 1 row. Dec 1 st at beg of next and every foll alt row until 41 [45, 50] sts rem. K 14 rows. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

SWEATER

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right set machine for 1×1 rib. Push 59 [63, 68] Ns at left and right of centre 0 to WP. 118 [126, 136] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT—5/MT—5, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 58 [63, 67] Ns at left and 58 [62, 67] Ns at right of centre 0 to WP. 116 [125, 134] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT—3 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1st AND 3rd SIZES

Inc 1 st at each end.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

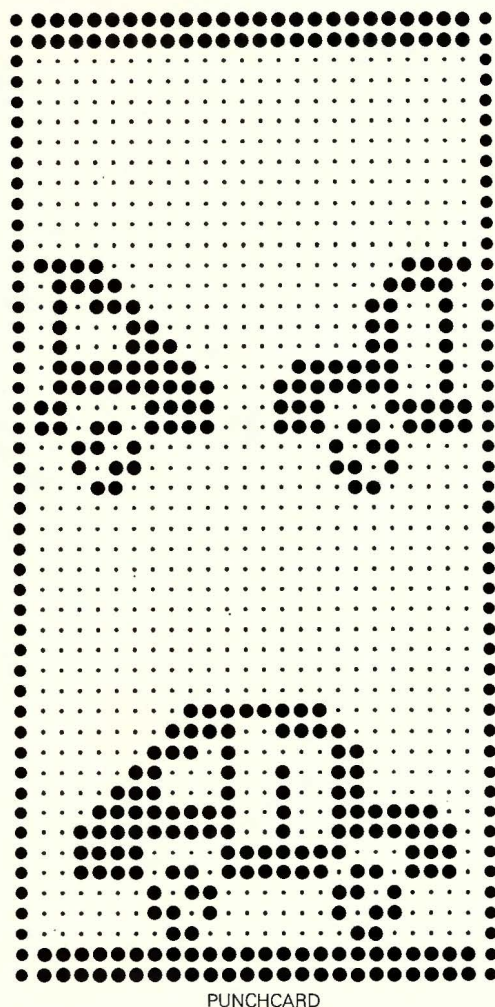
118 [126, 136] sts.

ALL MACHINES

Set RC at 000 *. Using MT, cont in stripe patt. K 78 [90, 102] rows. Work measures 22 [25, 27.5] cm, 8¾ [9¾, 10¾] in. Place marker at each end. K 78 [82, 86] rows. RC shows 156 [172, 188].

SHAPE NECK

Using a length of appropriate colour, cast off centre 30 sts and push 44 [48, 53] Ns at left to HP.



PUNCHCARD

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 30 [33, 36] Ns at left and right of centre 0 to WP. 60 [66, 72] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 30 [33, 36] Ns at left and 29 [32, 35] Ns at right of centre 0 to WP. 59 [65, 71] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 60 [66, 72] sts.

ALL MACHINES

Set RC at 000. Using MT, cont in stripe patt and shape sides by inc 1 st at each end of every foll 4th

[5th, 5th] row until there are 98 [82, 120] sts, then on every foll 3rd [4th, 4th] row until there are 114 [120, 126] sts. K 4 rows. RC shows 104 [120, 136] and work measures 29 [32.5, 36] cm, 11½ [12¾, 14¼] in. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using C, cast on 122 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 20 rows. Transfer sts for st st. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 122 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and C, K 11 rows. Using MT-3, K 19 rows. Using MT-2, K 11 rows. Push Ns from NWP to WP and make a hem by placing loops of first row

worked in C evenly along the row. Unravel WY when work is completed. Using MT and MC, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

PANTS

LEFT HALF

LOWER LEG

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for

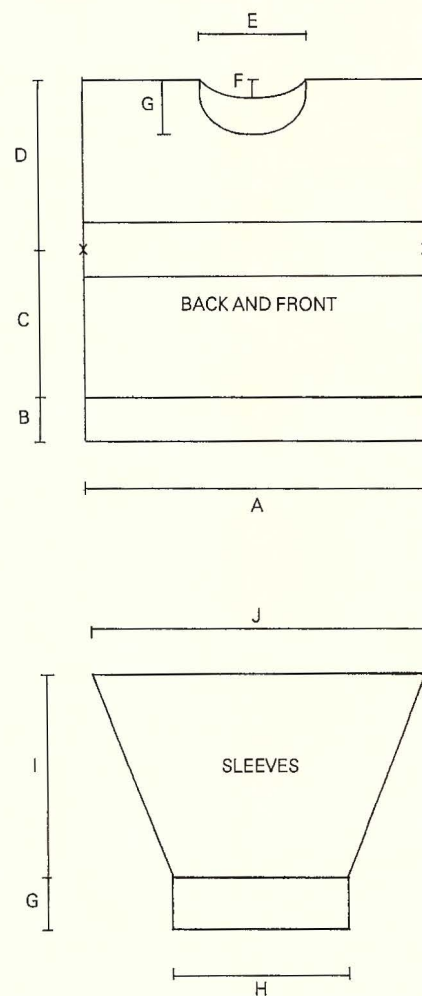
1×1 rib. Push 45 [48, 51] Ns at left and right of centre 0 to WP. 90 [96, 102] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 26 rows. Transfer sts for st st.

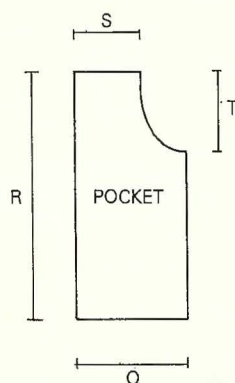
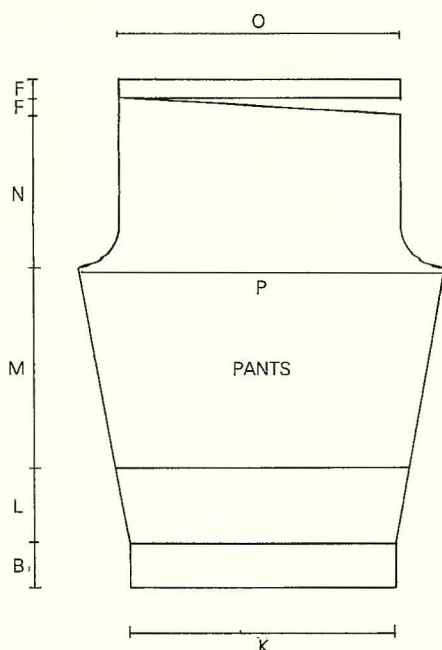
MACHINES WITHOUT RIBBER

Push 45 [48, 51] Ns at left and 44 [47, 50] Ns at right of centre 0 to WP. 89 [95, 101] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 90 [96, 102] sts.

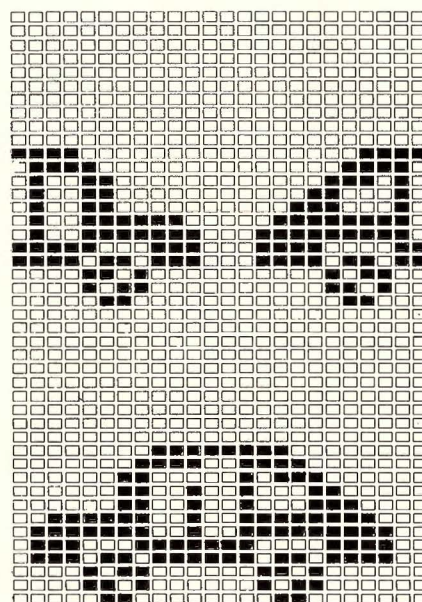
ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt. Shape sides by inc 1 st at each end of every foll 8th row until there are 98 [104, 110] sts. K 6 rows. RC shows 38.





A = 39 [42, 45] cm
 B = 5 cm
 C = 17 [20, 22.5] cm
 D = 19 [20, 21] cm
 E = 12 cm
 F = 2 cm
 G = 6 cm
 H = 20 [22, 24] cm
 I = 23 [26.5, 30] cm
 J = 38 [40, 42] cm
 K = 30 [32, 34] cm
 L = 8.5 cm
 M = 23 [28, 33] cm
 N = 17 [18, 19] cm
 O = 32.5 [35, 37.5] cm
 P = 41.5 [44, 46.5] cm
 Q = 12.5 cm
 R = 28 [30, 30] cm
 S = 7.5 cm
 T = 9 cm



ELECTRONIC CHART

Using WY, K a few rows in st st and release from machine leaving Ns in WP.

UPPER LEG

Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. K 1 row. With P side of lower leg facing, pick up sts from below WY and place on to Ns. Set RC at 000. Shape sides by inc 1 st at each end of next and every foll 8th [9th, 10th] row until there are 124 [132, 140] sts. K 7 [8, 7] rows. RC shows 104 [126, 148].

SHAPE CROTCH

Cast off 5 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of every foll alt row until 98 [106, 114] sts rem. K 62 [68, 72] rows. RC shows 180 [208, 234]. K 1 row extra for right half only.

SHAPE BACK

Push 19 [21, 23] Ns at opposite end to carriage to HP on next and foll 3 alt rows, K 1 row. Push Ns from HP to UWP. K 112 rows. Cast off.

RIGHT HALF

Work as for left half, reversing shapings by noting alteration in number of rows worked.

RIGHT POCKET

Push 20 Ns at left and 21 Ns at right of centre O to WP. 41 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in Fair Isle patt, K 80 [90, 90] rows.

SHAPE POCKET OPENING

Cast off 6 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at beg of next and every foll alt row until 25 sts rem. K 25 rows. RC shows 122 [132, 132]. Cast off.

LEFT POCKET

Work as for right pocket,

reversing shapings by reading left for right and right for left.

FRONT POCKET BANDS

Push 67 [73, 73] Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 6 rows. Make a hem by placing loops of first row worked in MC on to corresponding Ns. Unravel WY when work is completed *. With P side of pocket facing, pick up sts along front edge and place on to Ns. K 1 row. Cast off.

BACK POCKET BANDS

Push 46 [52, 52] Ns to WP. Work as for front pocket bands from * to *. With P side of pocket facing, pick up sts along back edge and place on to Ns. K 1 row. Cast off.

TOP POCKET BANDS

Push 20 Ns to WP. Work as for front pocket bands from * to *.

With P side of pocket facing, pick up sts along top edge and place on to Ns. K 1 row. Cast off.

POCKET OPENING BANDS

Push 40 Ns to WP. Work as for front pocket bands from * to *. With P side of pocket facing, pick up sts along shaped edge and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join back, front and inside leg seams. Turn in 10 rows at waist edge and catch down on inside, leaving a small opening. Insert elastic and join ends. Join ends of pocket bands. Sew pockets into position.

SPOTS AND STRIPES



FANCY FAIR ISLE



SWEATER

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 59 [63, 68] Ns at left and right of centre 0 to WP. 118 [126, 136] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 58 [63, 67] Ns at left and 58 [62, 67] Ns at right of centre 0 to WP. 116 [125, 134] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1st AND 3rd SIZES

Inc 1 st at each end.

2nd SIZE

Inc 1 st at right edge.

ALL SIZES

118 [126, 136] sts.

ALL MACHINES

Set RC at 000. Using MT, K 78 [90, 102] rows. Work measures 23 [26, 28.5] cm, 9 [10¼, 11¼] in.

SHAPE RAGLAN ARMHOLES

Cast off 5 sts at beg of next 2 rows *. Dec 1 st at each end of every foll alt row until 48 [56, 68] sts rem, then on every row until 36 sts rem. Cast off.

FRONT

Work as for back to *. Dec 1 st at each end of every foll alt row until 60 [64, 70] sts rem.

SHAPE NECK

Using a length of MC, cast off centre 16 sts and push 22 [24, 27] Ns at left to HP. Cont on rem sts for first side.

1st SIZE

K 1 row. Cont to dec at raglan edge on every alt row from previous dec and, *at the same time*, cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next and every foll alt row until 8 sts rem. K 1 row. Dec 1 st at raglan edge only on every row until 1 st rem.

2nd SIZE

K 1 row. Cont to dec at raglan edge of every alt row from previous dec and, *at the same time*, cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next row, K 1 row. Cont to dec at neck edge on every alt row from previous dec and, *at the same time*, dec 1 st at raglan edge on every row until 9 sts rem. Cont to dec at raglan edge only on every row until 1 st rem.

SPOTS AND STRIPES

Sweater, skirt and socks set

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

The sweater and skirt are suitable for standard gauge punchcard or electronic machines with or without a ribber. The tubular socks are suitable for standard gauge machines with a ribber.

MATERIALS

Denys Brunton De-Lux 4-ply

1 [1, 1] × 400g cone in Royal (MC).

1 [1, 1] × 400g cone in Red (C).

Elastic to fit waist.

10-cm zip fastener.

GARMENT WEIGHT

Finished garments in second size weigh: sweater 295g, skirt 110g, socks 65g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorkshire BD19 3QR.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

SWEATER

To fit chest 56 [61, 66] cm, 22 [24, 26] in.

Actual size 77 [82, 89] cm, 30¼ [32¼, 35] in.

Length to back neck 38 [42, 45.5] cm, 15 [16½, 18] in.

Sleeve seam 26.5 [30, 33.5] cm, 10½ [11¼, 13¼] in.

SKIRT

Length 23.5 [25.5, 27] cm, 9¼ [10, 10¾] in.

SOCKS

Length of sock from toe to heel 12 [14.5, 17] cm, 4¾ [5¾, 6¾] in (adjustable).

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 45 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

32 stitches and 45 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

33 stitches and 84 rows (42 rows on each bed) to 10 cm, 4 in measured over tubular knitting on MT/MT+2 (tension dial approximately 6/8).

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

FAIR ISLE PATTERN

K 1 row MC only (st st). * K 10 rows MC/C and 2 rows MC only (st st). These 12 rows form * form pattern.

STRIPE PATTERN A

K 8 rows MC and 8 rows C. These 16 rows form pattern.

STRIPE PATTERN B

K 2 rows MC and 2 rows C. These 4 rows form pattern.

STRIPE PATTERN C

K 16 rows C (8 rows on each bed) and 16 rows MC (8 rows on each bed). These 32 rows form pattern.

3rd SIZE

K 1 row. Dec 1 st at raglan edge on every row and, *at the same time*, cast off 4 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next row, K 1 row. Dec 1 st at neck edge of next and every foll alt row until 9 sts rem. Cont to dec at raglan edge only on every row until 1 st rem.

ALL SIZES

Fasten off. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Push 39 [40, 42] Ns at left and right of centre 0 to WP. 78 [80, 84] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1×1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 26 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 39 [40, 42] Ns at left and 38 [40, 41] Ns at right of centre 0 to WP. 77 [80, 83] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–3 and MC, K 53 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed.

1st AND 3rd SIZES

Inc 1 st at right edge.

ALL SIZES

78 [80, 84] sts.

ALL MACHINES

Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, release card and cont in Fair Isle patt. K 3 rows. Shape sides by inc 1 st at each end of next and every foll 4th [4th, 5th] row until there are 106 [96, 130] sts, then on every foll 5th [5th, 6th] row until there are 122 [128, 134] sts. K 2 rows. RC shows 98 [114, 128] and work measures 26.5 [30, 33.5] cm, 10½ [11¼, 13¼] in.

SHAPE RAGLAN TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of every foll alt row until 104 [100, 100] sts rem, then on every row until 16 sts rem. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MC, cast on 128 sts in 1×1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 20 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 128 Ns to WP. Push every

SWEATER

BACK

With ribber and colour changer in position and carriage at right set machine for 2x2 rib (2x1 N arrangement). Push 69 [76] Ns at left and 68 [76] Ns at right of centre 0 to WP. 137 [152] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2-, K 31 rows. 1st SIZE

Inc 1 st at right edge.

ALL SIZES

Push empty Ns on each bed to WP. 138 [152] Ns on each bed. Pick up loops from below adjacent sts and place on to empty Ns for double rib/full needle rib. Using MT/MT, K 1 row. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in double jacquard patt. K 164 [178] rows. Work measures 27 [29] cm, 10¾ [11½] in. Place marker at each end *. K 130 [144] rows. RC shows 294 [322].

SHAPE NECK

Note patt row on card and position in patt. Using a length of MC, cast off centre 28 sts on each bed. Push 55 [62] Ns on each bed at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st on each bed at neck edge of next and every foll alt row until 49 [56] sts rem on each bed. K 2 rows. Cast off. With carriage at right and using a transfer tool, push rem Ns from HP to WP. Lock card on number previously noted. Take carriage across twice without knitting. Release card and cont in double jacquard patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 94 [108] rows. RC shows 258 [286].

SHAPE NECK

Note patt row on card and position in patt. Using a length of MC, cast off centre 16 sts on each bed. Push 61 [68] Ns on each bed at left to HP and cont on rem sts for first side. K 1 row. Cast off 4 sts on each bed at beg of next row, K 1 row. Dec 1 st on each bed at beg of next and every foll alt row until 49 [56] sts rem on each bed. K 32 rows. Cast off. With carriage at right and using a transfer tool, push rem Ns from HP to WP. Lock card on number previously noted. Take carriage across twice without knitting. Release card and cont in double jacquard patt. K 1 row. Finish to correspond with first side, reversing shapings.

SLEEVES

With ribber and colour changer in position and carriage at right, set

FANCY FAIR ISLE Jacquard sweater and leggings

PATTERN RATING

*** For fairly experienced knitters.

MACHINES

This double jacquard pattern is suitable for standard gauge punchcard or electronic machines with a ribber and colour changer.

MATERIALS

King Cole Anti-Tickle 2-ply.
1 [1] x 500g cone in Red (MC).
1 [1] x 500g cone in Navy (A).
1 [1] x 500g cone in Turquoise (B).
1 [1] x 500g cone in Yellow (C).

Elastic to fit waist.

GARMENT WEIGHT

Finished garment in second size weighs 580g.

The fibre content of this yarn is 100% Wool. For further information about this yarn, please write to the following address: King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 66-71 [76-82] cm, 26-28 [30-32] in.

Actual size 88 [97] cm, 34¾ [38¼] in.

Length to shoulder 47 [51] cm, 18½ [20] in.

Sleeve seam 40 [46] cm, 15¾ [18¼] in.

LEGGINGS

Actual waist size [71 [81] cm, 28 [32] in.

Inside leg seam 54 [64] cm, 21¼ [25¼] in.

Instructions are written for the first size; larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

31 stitches on each bed and 71 rows to 10 cm, 4 in measured over double jacquard (tension dial setting approximately 3/3).

For perfect results, please check your tension carefully.

KNITTING NOTES

Punch card, as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines Ltd., Unit 1, 10 Wandle Way, Willow Lane Trading Estate, Mitcham, Surrey CR4 4TE.

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

DOUBLE JACQUARD PATTERN

K 1 row MC. * K 2 rows A, 2 rows MC, 2 rows A, 2 rows MC. ** K 2 row C and 2 rows MC. Rep from ** 3 times more. *** K 2 rows A and 2 rows MC. Rep from *** 2 more times. **** K 2 rows B and 2 rows MC. Rep from **** 5 more times *. These 60 rows from * to * form pattern.

machine for 2x2 rib (2x1 N arrangement). Push 36 [39] Ns at left and 35 [38] Ns at right of centre 0 to WP. 71 [77] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2-, K 45 rows. Inc 1 st at right edge. Push empty Ns

on each bed to WP. 72 [78] Ns on each bed. Pick up loops from below adjacent sts and place on to empty Ns for double rib/full needle rib. Using MT/MT, K 1 row. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in double jacquard patt. Shape sides by inc 1 st on each bed at each end of every foll 9th row until there are

124 [138] sts on each bed. K 8 [14] rows. RC shows 242 [284] and work measures 40 [46] cm, 15¾ [18¼] in. Cast off.

NECKBAND

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 158 Ns on each bed to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2-, K 34 rows. Transfer sts for st st. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Fold neckband in half and catch down on inside.

LEGGINGS

RIGHT HALF

With ribber and colour changer in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 34 [37] Ns at left and right of centre 0 to WP. 68 [74] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MC, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2-, K 31 rows.

1st SIZE

Inc 1 st at each end.

ALL SIZES

Push empty Ns on each bed to WP. 70 [74] Ns on each bed. Pick up loops from below adjacent sts and place on to empty Ns for double rib/full needle rib. Using MT/MT, K 1 row. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Release card and cont in double jacquard patt. Shape sides by inc 1 st on each bed at each end of next and every foll 9th row until there are 118 [102] sts on each bed, then on every foll 10th row until there are 146 [162] sts on each bed. K 8 rows. RC shows 356 [426] and work measures 54 [64] cm, 21¼ [25¼] in.

SHAPE CROTCH

Cast off 5 sts on each bed at beg of next 2 rows and 4 sts on each bed at beg of foll 2 rows. Dec 1 st

CHUNKY CARDIGAN

Bold blocks of colour

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines. We used a Singer Big Nine.

MATERIALS

Spectrum Detroit Chunky.
2 [2, 2, 3, 3] × 100g balls in Serpentine (MC)
1 [2, 2, 2, 3] × 100g balls in Navy (A)
1 [2, 2, 2, 2] × 100g balls in Royal (MC).
5 buttons.

Pair of 5 mm knitting needles.

GARMENT WEIGHT

Finished garment in fourth size weighs 410g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address: Spectrum Yarns, Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB

ABBREVIATIONS AND YARN THICKNESS

See last page

MEASUREMENTS

To fit chest 61 [66, 71, 76, 82] cm, 24 [26, 28, 30, 32] in.
Actual size 71 [76, 81, 87, 92] cm, 28 [30, 32, 34½, 36½] in.
Length to shoulder 41 [43, 48, 51, 53] cm, 16¼ [17, 19, 20, 21] in.
Sleeve seam 29 [30, 35, 38, 41] cm, 11½ [11¾, 13¾, 15, 16¼] in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

15 stitches and 20 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately B on Singer Big Nine)

For perfect results, please check your tension carefully.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

Push 27 [29, 31, 33, 35] Ns at left and right of centre 0 to WP. 54 [58, 62, 66, 70] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 36 [38, 42, 46, 48] rows. Work measures 18 [19, 21, 23, 24] cm, 7 [7½, 8¼, 9, 9½] in. Place a marker at each end. Using MC, K 34 [36, 38, 40, 42] rows. RC shows 70 [74, 80, 86, 90] and work measures 35 [37, 40, 43, 45] cm, 13¾ [14½, 15¾, 17, 17¾] in. Place a marker between sts 9 and 10 [10 and 11, 11 and 12, 12 and 13, 13 and 14] at left and right of centre 0. Cast off.

RIGHT FRONT

Push 25 [27, 29, 31, 33] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using A, K 2 rows.

POCKET OPENING

Push 17 [18, 19, 20, 21] Ns at left to HP and cont on rem 8 [9, 10, 11, 12] sts for first side. K 20 [22, 24, 26, 28] rows. Break yarn. Push Ns to HP. With carriage at left, push 17 [18, 19, 20, 21] Ns at left from HP to UWP. Reset RC to 002. Using A, K 20 [22, 24, 26, 28] rows. Push Ns at right from HP to UWP. K 14 [14, 16, 18, 18] rows. RC shows 36 [38, 42, 46, 48] and work measures 18 [19, 21, 23, 24] cm, 7 [7½, 8¼, 9, 9½] in. Place a marker at each end.

SHAPE FRONT EDGE

Using MC, dec 1 st at left edge of

next and every foll 4th row until 18 [19, 20, 21, 22] sts rem. K 9 [7, 5, 3, 1] rows. RC shows 70 [74, 80, 86, 90] and work measures 35 [37, 40, 43, 45] cm, 13¾ [14½, 15¾, 17, 17¾] in. Cast off.

LEFT FRONT

Work as for right front reversing shapings by reading right for left and left for right.

POCKET LININGS

Using A, cast on 15 [16, 17, 18, 19] sts by hand. Set RC at 000. Using MT, K 20 [22, 24, 26, 28] rows. Cast off.

SLEEVES

Push 39 [40, 43, 44, 45] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 5 rows. Shape sides by inc 1 st at each end of next and every foll 6th

row until there are 51 [54, 57, 60, 63] sts. K 10 [6, 16, 16, 16] rows. RC shows 46 [48, 58, 64, 70] and work measures 23 [24, 29, 32, 35] cm, 9 [9½, 11½, 12½, 13¾] in. Cast off.

BACK WELT

With P side facing and using 5 mm needles, pick up 54 [58, 62, 66, 70] sts along lower edge of back. With K side facing and using B, K 1 row. Dec 8 sts evenly. 46 [50, 54, 58, 62] sts. Work 12 [12, 16, 16, 16] rows in K 1, P 1 rib. Cast off in rib.

FRONT WELT

With P side facing and using 5 mm needles, pick up 25 [27, 29, 31, 33] sts along lower edge of front. With K side facing and using B, K 1 row, dec 3 sts evenly. 22 [24, 26, 28, 30] sts. Work 12 [12, 16, 16, 16] rows in K 1, P 1 rib. Cast off in rib.

CUFFS

With P side facing and using 5 mm needles, pick up 39 [40, 43, 44, 45] sts along lower edge of sleeve. With K side facing and using B, K 1 row, dec 13 [14, 15, 14, 13] sts evenly. 26 [26, 28, 30, 32] sts. Work 12 rows in K 1, P 1 rib. Cast off in rib.

POCKET BORDERS

With K side facing and using 5 mm needles, join in B and pick up and K 16 [18, 20, 22, 24] sts along opening edge of wider side. Work 5 rows in K 1, P 1 rib. Cast off in rib.

RIGHT FRONT BORDER (FOR BOY)

With K side facing and using 5 mm needles, join in B and pick up and K 46 [48, 52, 56, 58] sts along front edge from lower edge to marker. Work 5 rows in K 1, P 1 rib. Cast off in rib.

LEFT FRONT BORDER (FOR BOY)

With K side facing and using 5 mm needles, join in B and pick up and K 46 [48, 52, 56, 58] sts along front edge from marker to lower edge. Work 2 rows in K 1, P 1 rib. Buttonhole Row: Rib 2 [3, 3, 3, 2], * yarn over needle, rib 2 tog, rib 8 [8, 9, 10, 11]. Rep from * 3 times more, yarn over needle, rib 2 tog, rib 2 [3, 3, 3, 2]. Work 2 more rows in rib. Cast off in rib.

CHUNKY CARDIGAN



CHUNKY CARDIGAN

RIGHT FRONT
BORDER (FOR GIRL)

Work as for left front border (for boy) picking up sts from lower edge to marker.

LEFT FRONT BORDER
(FOR GIRL)

Work as for right front border (for boy), picking up sts from marker to lower edge.

COLLAR

Using 5 mm needles and B, cast on 118 [122, 126, 130, 134] sts. Work 4 rows in K 1, P 1 rib. Next Row: Rib to last 4 sts, turn. Next Row: Sl 1, rib to last 4 sts, turn. Next two rows: Sl 1, rib to last 8 sts, turn. Cont in this way, working 4 less

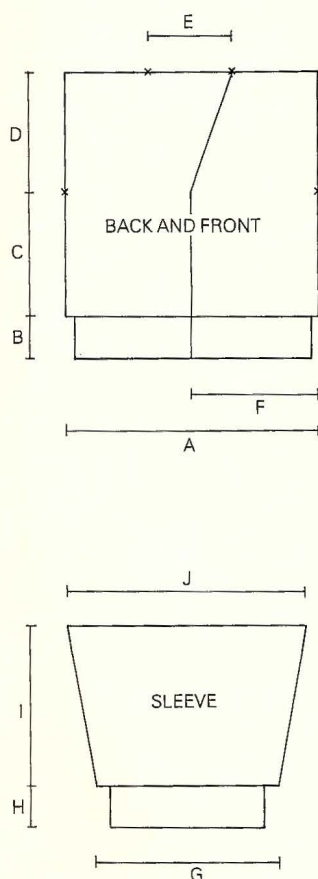
sts on each row before turning until the two rows, sl 1, rib to last 36 sts, turn, have been worked. Next Row: Sl 1, rib to end. Rib 1 row. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on ball band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Sew cast off edge of collar to front edges of yoke and back neck. Sew ends of borders to collar. Join pocket linings to side edge of pocket openings. Catch down ends of pocket borders neatly to right side and pocket linings lightly to wrong side. Sew on buttons.



A	= 36 [38.5, 41, 44, 46.5] cm
B	= 6 [6, 8, 8, 8] cm
C	= 18 [19, 21, 23, 24] cm
D	= 17 [18, 19, 20, 21] cm
E	= 12 [13, 14.5, 16, 17] cm
F	= 16.5 [18, 19, 20.5, 22] cm
G	= 26 [26.5, 28.5, 29, 30] cm
H	= 6 cm
I	= 23 [24, 29, 32, 35] cm
J	= 34 [36, 38, 40, 42] cm

SPOTS AND STRIPES

3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 5 rows. Using MT-3, K 11 rows. Using MT-2, K 5 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 2 rows. Using WY, K a few rows and release from machine.

into position. Unravelling WY as required, backstitch through open loops of last row worked in MC. Join ends of pocket bands. Sew pocket into position.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

MINI SKIRT

MAIN PART

Using C, cast on 158 [170, 182] sts by hand. Set RC at 000. Using MT, K 10 rows. Using MT+1, K 1 row. Set RC at 000. Using MT, K 45 rows. Place marker at right edge. K 62 [70, 78] rows. RC shows 107 [115, 123]. Using MT+1, K 1 row. Using MT, K 10 rows. Cast off.

STRIPED PANEL

Using C, cast on 42 [45, 48] sts by hand. Set RC at 000. Using MT, K 10 rows. Using MT+1, K 1 row. Set RC at 000. Using MT, K 1 row. Cont in stripe patt B, K 44 rows. Place marker at left edge. K 62 [70, 78] rows. RC shows 107 [115, 123]. Using MT+1 and C, K 1 row. Using MT, K 10 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

Join seams, leaving an opening below markers. Turn up hem and catch down on inside. Sew in zip fastener on the right side. Fold in 10 rows at waist edge and catch down, leaving a small opening. Insert elastic and join ends.

POCKET

Push 45 Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed. Set RC at 000. Cont in stripe patt A, K 48 rows. Cast off.

SIDE POCKET BANDS

Push 31 Ns to WP. * Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using C, K 6 rows. Make a hem by placing loops of first row worked in C on to corresponding Ns. Unravel WY when work is completed *. With P side of pocket facing, pick up sts along side edge and place on to Ns. K 1 row. Cast off.

LOWER POCKET BAND

Push 41 Ns to WP. Work as for side pocket bands from * to *. With P side of pocket facing, pick up sts along lower edge and place on to Ns. K 1 row. Cast off.

PRESSING

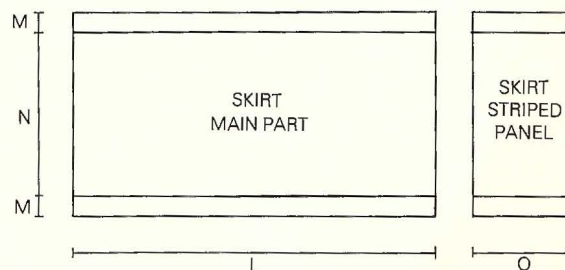
With wrong side facing, pin out all pieces to measurements given. Press carefully, following instructions on cone band.

MAKING UP

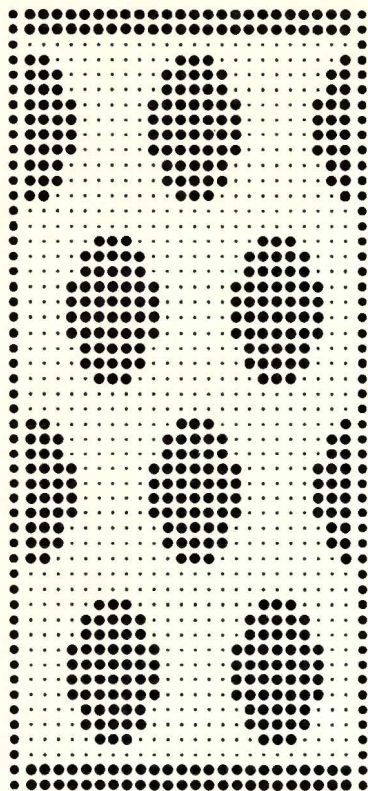
Join raglan, side, sleeve and neckband seams. Pin neckband

SOCKS

MACHINES WITH RIBBER



A	= 39 [42, 45] cm	F	= 4 cm	K	= 38 [40, 42] cm
B	= 6 cm	G	= 24 [25, 26] cm	L	= 52.5 [56.5, 60.5] cm
C	= 17 [20, 22.5] cm	H	= 5 cm	M	= 2.25 cm
D	= 15 [16, 17] cm	I	= 21.5 [25, 28.5] cm	N	= 23.5 [25.5, 27] cm
E	= 12 cm	J	= 12 [13.5, 15] cm	O	= 14 [15, 16] cm



FANCY FAIR ISLE

on each bed at each end of every foll alt row until 112 [128] sts rem on each bed. K 130 [144] rows. RC shows 506 [590]. K 1 row extra for left half.

SHAPE TOP

Push 14 [16] Ns on each bed at opposite end to carriage to HP on next and foll 6 alt rows, K 1 row. Using a transfer tool, push Ns from HP to WP. Transfer sts for st st. Using MC, K 14 rows. Cast off.

LEFT HALF

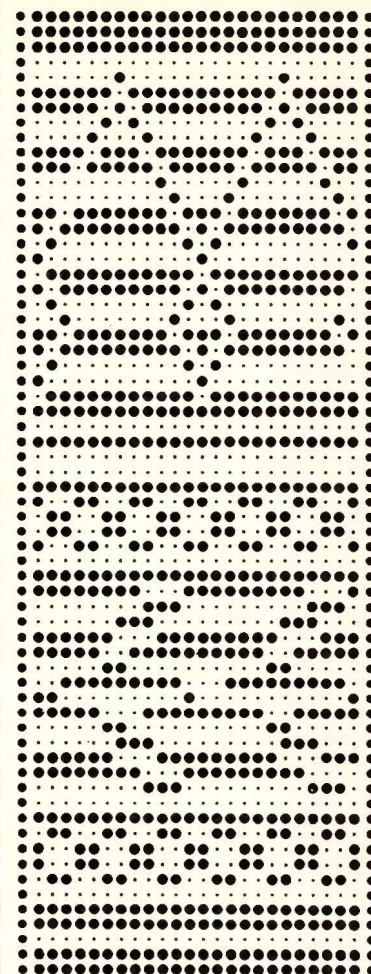
Work as for right half, reversing shapings by noting alteration in number of rows worked.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join inside leg seams. Join crotch seam. Fold st st to inside and catch down, leaving an opening. Insert elastic and join ends. Close opening.



PUNCHCARD

With ribber in position and carriage at right, set machine for 1x1 rib. Push 25 [27, 29] Ns at left and right of centre 0 to WP. 50 [54, 58] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 35 rows. Transfer sts to back bed. Push 25 [27, 29] Ns at left to HP. Using WY, K a few rows over rem Ns and release from machine. Push empty Ns to NWP. Using a transfer tool, push Ns from HP to WP. With carriage at left, push corresponding Ns on ribber to WP. Replace sts below WY on to ribber Ns. Set machine for tubular knitting. Set RC at 000. Using MT/MT+2, K 18 [2, 16] rows. Adjust length at this stage, if desired. Cont in stripe patt C. K 96 [128, 128] rows. RC shows 114 [130, 144].

SHAPE HEEL

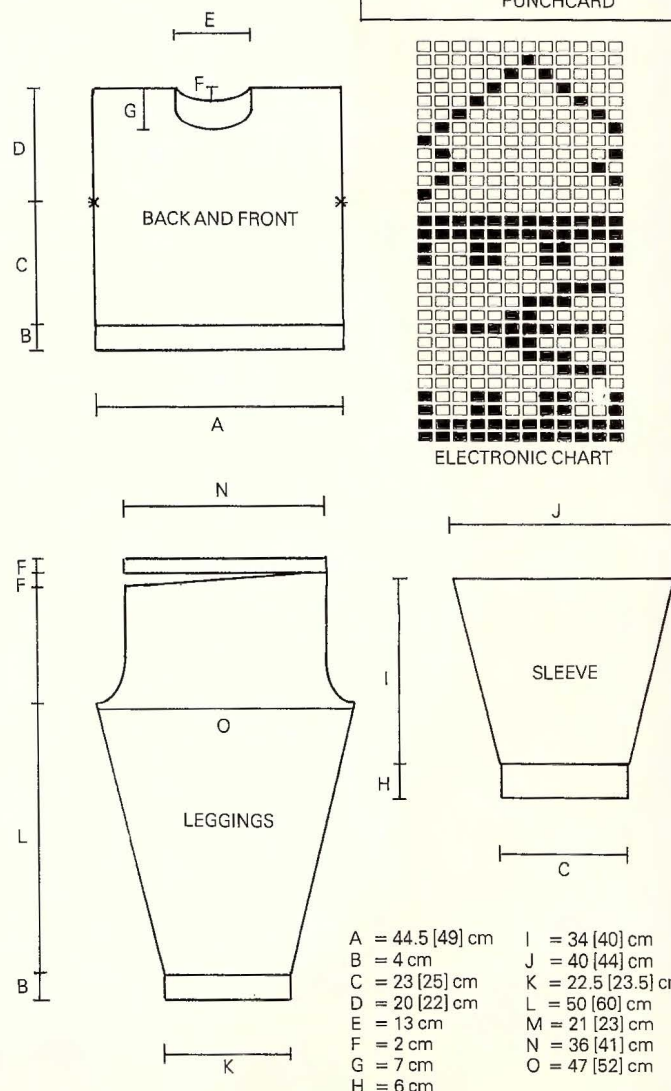
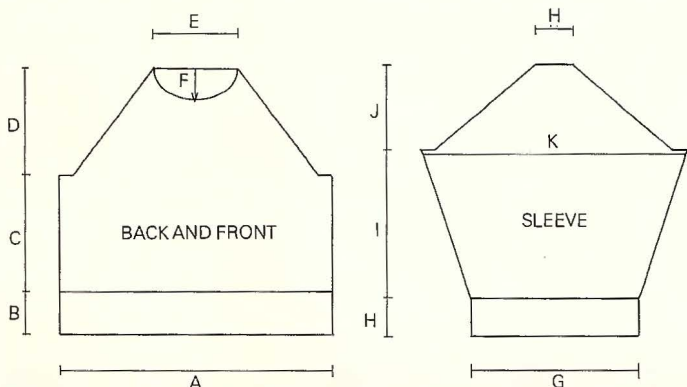
Set machine to work st st on back bed only. Set RC at 000. Using MT and C, push 1 N at opposite end to carriage to HP on next 8 [10, 12] rows and 2 Ns on foll 4 rows. 9 Ns rem in WP. Push 2 inside Ns at opposite end to carriage from HP to UWP on next 4 rows and 1 N on foll 8 [10, 12] rows. Set machine for tubular knitting. Set RC at 000. Using MT/MT+2, cont in stripe patt C, K 48 [64, 80] rows. Cont in MC, K 12 [8, 4] rows. RC shows 60 [72, 84]. Adjust length at this stage, if desired.

SHAPE TOE

* Dec 1 st (on each bed) at each end. K 4 rows. Rep from * 0 [1, 2] times more. * Dec 1 st (on each bed) at each end. K 2 rows. Rep from * 8 times more. 5 sts rem on each bed. Transfer sts to back bed. Cast off.

MAKING UP

Join rib seam. Fold in half and catch down on inside.



ELECTRONIC CHART

A = 44.5 [49] cm	I = 34 [40] cm
B = 4 cm	J = 40 [44] cm
C = 23 [25] cm	K = 22.5 [23.5] cm
D = 20 [22] cm	L = 50 [60] cm
E = 13 cm	M = 21 [23] cm
F = 2 cm	N = 36 [41] cm
G = 7 cm	O = 47 [52] cm
H = 6 cm	

CHUNKY CARDIGAN



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DUOMATIC UPDATE

Whenever I teach knitters to use a ribber, whether it is on the Duomatic or a Japanese machine, they nearly always want to try Fisherman's rib. It seems to be everyone's favourite stitch. It is really quite easy to knit whether you are using half Fisherman's rib, on the main bed or the ribber, or full Fisherman's rib.

Hazel Duignan

There is, however, one problem and this concerns sizing. Fisherman's rib has a mind of its own and stretches, but not always to the same degree. If you are knitting using a pattern, the designer will usually have allowed for this stretch factor but, if you are designing your own garment, then you will have to use a bit of simple arithmetic and a calculator.

You will need to knit a tension piece (no escape from the dreaded test piece I'm afraid). Start with waste yarn and knit the waste yarn in the stitch to be used for the garment, that is N/EX, EX/N or EX/EX. Then change to main yarn for the test rows and back to waste yarn for the finish. When you take the piece off the machine leave it to settle before measuring.

When measuring the width, stretch the knitting slightly so that the purl stitches are visible through the rows of stitches facing you. If you have used the EX/EX full Fisherman's rib setting, the purl stitch will be visible without stretching. Use a calculator to establish the number of stitches needed for your garment width. Divide the number of

stitches cast on for the test piece by the width of the finished piece and then multiply by the finished width which you require. For example, if your test piece was knitted over 50 stitches on each bed and it measured 29 centimetres while your required width was to be 52 centimetres:—enter $50 \div 29 \times 52$ on the calculator. This should give the answer 89.65517 which rounded up to the nearest whole number will mean that you will need 90 stitches on each bed for a finished width of 52 centimetres before sewing up.

So far so good; now for the length. Divide the number of rows knitted in main yarn by the length of the piece and again multiply by the length you require. For example, if your test piece was 100 rows long in main yarn and it measured 15 centimetres while your required finished length was to be 42 centimetres, then you would need to enter $100 \div 15 \times 42$. Your answer would be 279.99999; round this up to 280. If the piece to be knitted is a back or front that is a fairly wide piece of knitting, then subtract 7% of the rows, that is, when rounded

up, 20 rows. So your knitting would need to be 260 rows long. If the piece to be knitted is a sleeve, or a fairly narrow piece of work, then you will need to subtract 10% of the rows. So 280 rows less 10% would mean that you would need to knit 252 rows. If you feel that this is very complicated I can assure you from experience that it is far preferable to finishing up with a beautiful, but far too long, sweater.

It is often a good idea to calculate and then knit the back of the garment, steam it and measure it before going on to knit the other pieces. It is advisable not to allow too much ease for this stitch as the garment tends to relax and grow a bit wider than you meant it to be, when worn.

If all this sounds awful please do not be put off as it is really very simple and does not take very long to calculate.

Fisherman's rib can be knitted on a full needle or 1x1 setting. If you are using the full needle setting then a full needle rib or 2x1 welt is the best way to start your garment. If you decide to use the 1x1 setting then a 1x1 welt is the easiest but since it tends to be a bit thin and limp compared with the Fisherman's rib it will look better and make for a nice snug fit, if you double the welt.

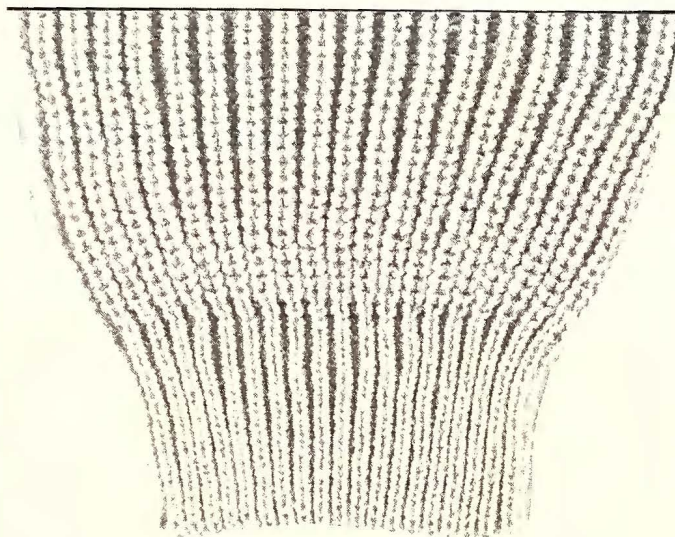
You can do this by knitting twice the required depth and catch stitching it in half or else by using the following method. Handle up, orange strippers. Arrange needles in 1x1 setting. Put a pusher under every back bed needle in working position. Half turn of racking handle to the left so that it is in the down position. Set lock to N/N, stitch size 2½/2½, knit one row. Set lock to BX/N. Turn racking handle half turn to the right so that it is in the up position. Knit enough rows to give you twice the finished depth required, using appropriate stitch size for yarn used. The needles on the back bed without pushers will just have a loop on them; transfer these loops on to a front bed needle which has a stitch on so that you have a 1x1 setting. Increase stitch size to suit yarn. Set lock to EX/N or EX/EX and knit on (see sample 1).

There are lots of stitch patterns using Fisherman's rib, some with racking and some using the FX setting instead of EX so that selected stitches can be tucked instead of the whole row.

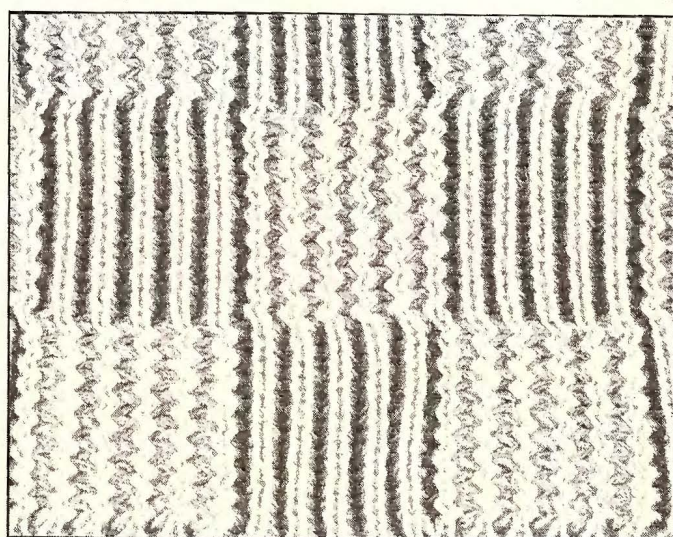
Sample 2 shows an FX pattern. To knit this on an E6000 use Tech. 168 (no stitch pattern). Duo 5 or 80 knitters cast on, then arrange needles and pushers as diagram 1. Set lock to N/FX←, knit one



SAMPLE 2



SAMPLE 1



SAMPLE 3

DIAGRAM 1
Handle down

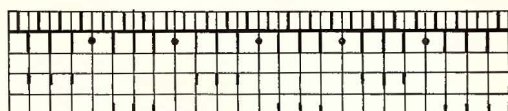


DIAGRAM 2
Handle down

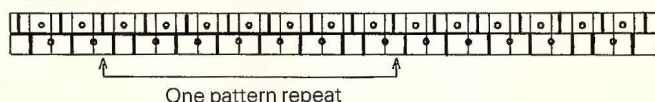
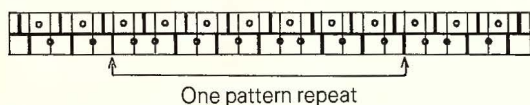


DIAGRAM 3
Handle down



row. Set lock to N/FX0, knit 9 rows. Repeat these ten rows.

The next pattern (see sample 3) is one which does not need electronics but uses the racking handle. When using these patterns you must rack when there are loops on one bed. There will be no problem with this pattern as the setting is EX/EX, so you will always have loops on one bed. Start with a 1x1 rib then transfer needles as diagram 2 (handle down). Set lock to EX/EX, stitch size to suit yarn. RC 000. Knit 2 rows, rack one turn to left. Knit 2 rows, rack one turn to right. Repeat these four rows to RC 36. Knit 2 rows, rack one turn to right. Knit 2 rows, rack one turn to left. Repeat these four rows to RC 72.

These 72 rows make up one complete pattern repeat. When you have tried this, you can try repeating the first 36 rows only, which will give you patterned stripes instead of squares (see

sample 4).

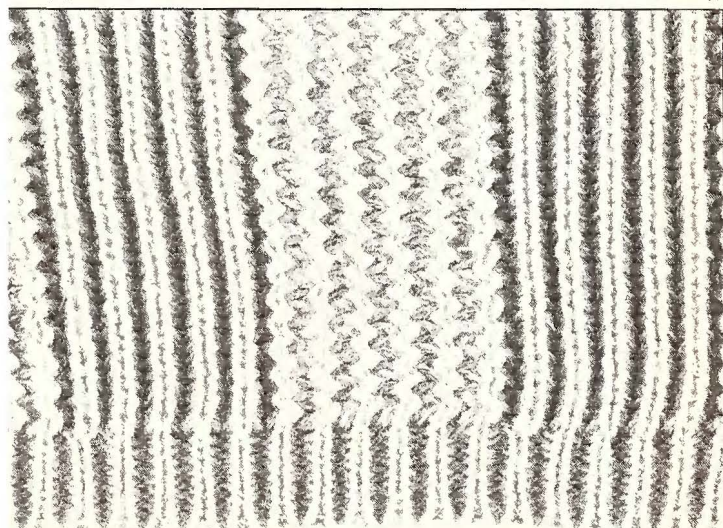
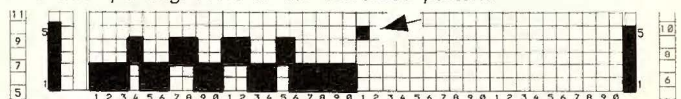
Diagram 3 shows the setting for another pattern of "squares" of Fisherman's rib. Again start with a 1x1 cast on, then transfer as diagram. Handle down. Set lock to EX/EX. RC 000. Knit 2 rows, rack to left. Knit 2 rows, rack to right. Repeat these four rows to RC 16. Knit 2 rows, rack to right. Knit 2 rows, rack to left. Repeat these four rows to RC 32. These 32 rows make up one complete pattern.

Both FX and racked patterns give a more stable fabric than plain Fisherman's rib and I have used them with good results.

If you are using a yarn thicker than a four-ply weight then you will find that the 1x1 setting is the one to use rather than the full needle rib setting. If your yarn is thick then knit slowly and use a little weight if you have to. I prefer to knit without weights if possible but sometimes they really are useful.

APOLOGIES

I hope that none of you tried the reader card in the August issue Duomatic Update without either reading the text or the instruction book. I am afraid that I left off the vital end-of-pattern square on the copy I sent for printing. Here is the corrected pattern.



SAMPLE 4

VERSATILITY ITSELF

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PICTURE KNITTING

OWL BY MOONLIGHT

A golden harvest moon silhouettes an owl perched high in a tree. The silence is broken only by the gentle rustling of leaves and the "hoot" of the owl which sends a frightened rabbit scurrying for cover.

Wendy Phillips

I hope you are now suitably in the mood to knit this month's design! I knitted both owl and rabbit as single motifs and then embellished the picture by stitching some autumn leaves to the branch and a white pompon tail to the rabbit.

To knit the leaves, cast on four stitches (using the "e" wrap method) and at medium tension knit two rows. Increase one stitch at each end of third, fifth and seventh rows. Knit six rows then decrease one stitch at each end on alternate rows until four stitches remain. Take stitches off on to length of yarn; (this length of yarn and the one on the cast on edge can be used to stitch the leaves to the branch). If pressing is required, do this before attaching leaves. The leaf veins are simple straight stitch, done in

a contrasting colour. The leaves will look a bit wrinkled but this will add to the overall effect. I used four different autumnal shades for my leaves but shades of green will also look attractive. Finally I Swiss-darned a single black stitch in the centre of each eye to achieve the owl's stare.

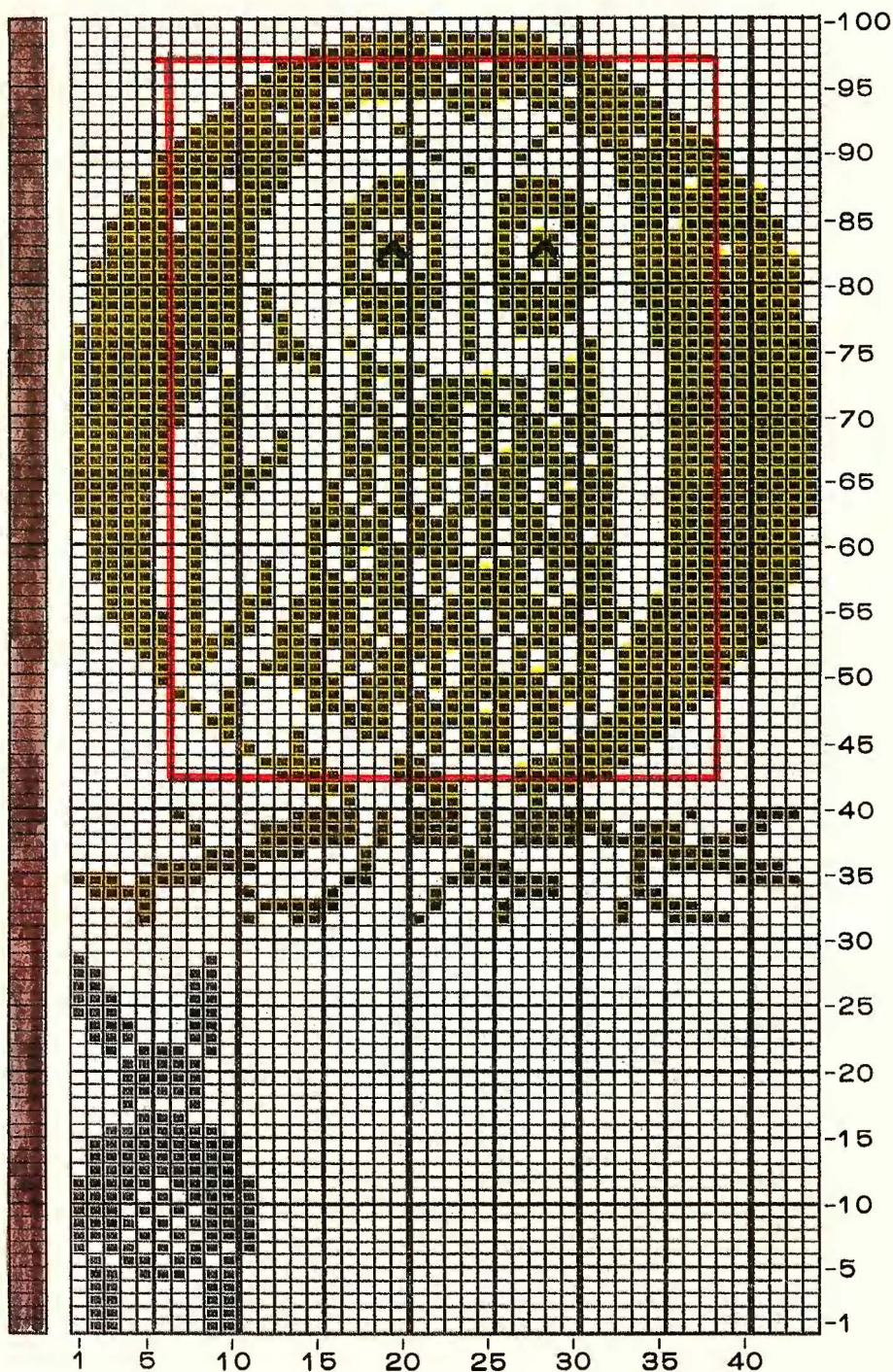
For the second sample I isolated part of the owl and the moon and knitted the picture repeatedly reversing each time and programming alternate rows to knit as a negative image.

The third sample is one I am sure children will like, with rows of frightened rabbits running for cover. Again I have reversed the image on alternate rows and programmed the design so that the rabbits do not appear one directly above another.





dark brown used as background colour



- △ Swiss darn single black stitch in centre of eye.
- Program area inside red box for continuous owl repeat.

WORKSHOP E6000

CREATION 6 – WHAT COLOURS? PART 2

In Part 1, George explained how this design program selects the order of the colours in a design. Should the knitter want to change this order, he now describes how this can be done.

George le Warré

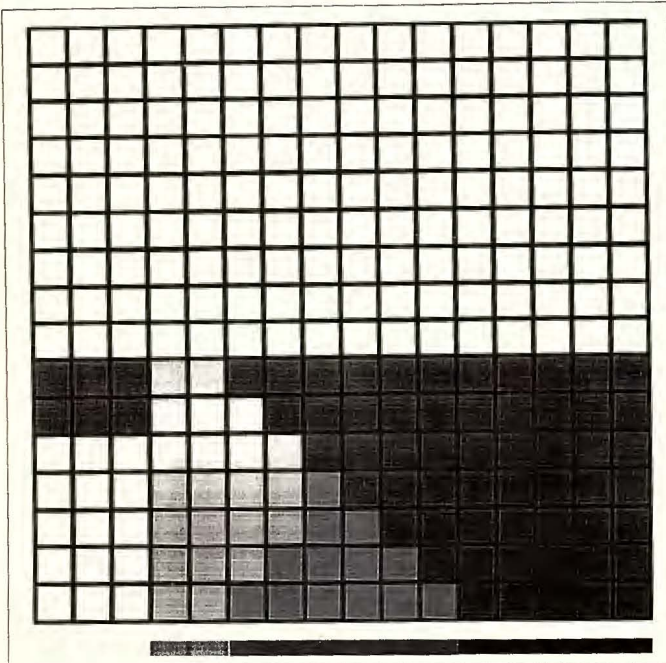


FIGURE 1

You can see on the screen how the Creation 6 is reading and arranging the colour order. Use the MAGNIFY icon to look at the bottom left hand corner of the design area. In this section of the screen, draw any design you like, using three or four colours. For this exercise, make sure that you have one of your colours in square one. Now look below the design at the white area. Notice that there is a small horizontal bar of colours showing here. This is the colour order. See Figure 1.

When you click on the icon to

save your design into the ME directory, you will have a window appear on the screen (Figure 2), which tells you the colour order with the numbers and corresponding boxes of the colours with the message COLOURS USED, followed by the question STORE? LEFT = YES, RIGHT = NO. This is your opportunity to change the colour order if you so wish by going to the design and changing things around to make a different colour order appear. I would not suggest that you take this option unless you are really well versed

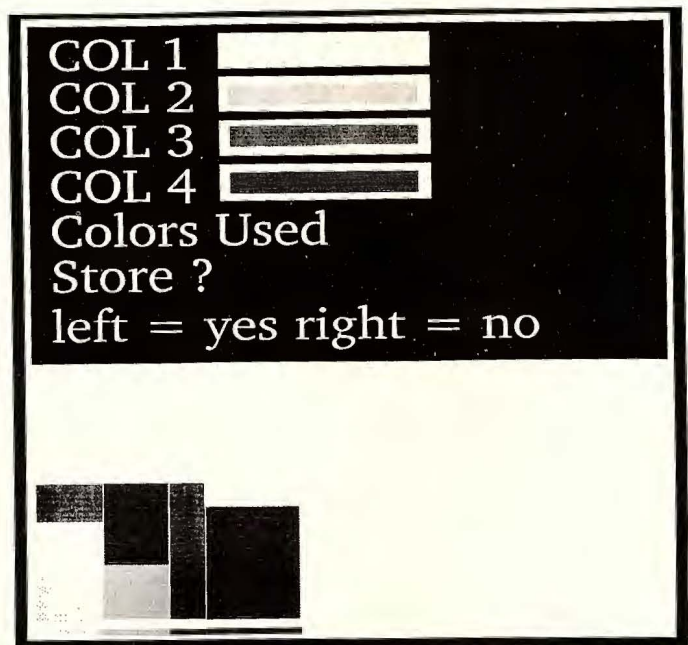


FIGURE 2

Name of pattern ME\colours					
Colour sequence all right ?					
ABC	From square	COL1	COL2	COL3	COL4
A	1				
	8				
Knit a pattern					
Back to main menu of CREATION 6 ?					
Colour sequence all right ?					
Yes = L / ENT No = R / N					

FIGURE 4

Name of pattern ME\colours					
Colour sequence all right ?					
ABC	From square	COL1	COL2	COL3	COL4
A	1				
	8				
Knit a pattern					
Back to main menu of CREATION 6 ?					
Colour sequence all right ?					
Yes = L / ENT No = R / N					

FIGURE 5

in the use of Creation 6, as there is an easier method of changing the colour order from within the KNIT A PATTERN menu from the main menu. It is most often best to use the COLOURS USED/STORE window as just a way of telling the program to store the pattern, rather than using it for anything else. So store your pattern, giving it a name that is no longer than eight letters.

Click on the ERASER icon with the right mouse button and from the submenu that appears, click

on the EXIT icon (the one that looks like a "stop" road sign), this will bring you back to the main menu of Creation 6. From this menu, select KNIT A PATTERN by clicking the mouse button when this line is highlighted. The new KNIT A PATTERN screen appears, which looks like Figure 3.

Notice that in the top line next to NAME OF PATTERN, the name of your pattern which was just saved appears and this whole line is in black text on a white background.

Move the mouse so that the

cursor cross is in the line below this and click the button on the right. The background changes to white and the text "COLOUR SEQUENCE ALL RIGHT?" is black. As you do this, the colours used for your original design will appear in boxes below COL1 COL2 COL3 COL4. Also, at the left will appear the letter A, which is telling you that this is stitch pattern A and to the right of this appears the figure 1. Below the 1 will appear another figure (in my example it is 8) and this tells you the pattern is from row 1 to row 8 in length. See Figure 4. Occasionally, if your pattern is very large, you will also have further letters appear below the A (B, C and so on). This is to tell you that the pattern as such, is too large to send to the console as one stitch pattern and must be divided into sections B, C and so on at the points shown. (See the article in the August issue on How Big and How Much.) The colour sequence will remain constant for all sections if the pattern is divided up in this way by Creation 6.

Now we are at the point

mentioned earlier, where changing the colour order is very easy. Suppose you want to change colour 1 for colour 4. Move the cursor cross to the COL1 black area and click the mouse button. The black box turns white. See Figure 5. Now move the cursor cross to COL4 black area and click the mouse button. The COL4 black area changes to white and at the same time the colour boxes below COL1 and COL4 change places. In my example RED moved from box one to box four and vice versa. See Figure 6. So you can see that changing the colours in this way is very quick and easy.

When you have finished changing the order, click the mouse button with the cursor cross in the "COLOUR SEQUENCE ALL RIGHT?" line to complete the operation and then move on to transferring the pattern to the console, by clicking the mouse button with the cursor cross in the "KNIT A PATTERN" line. This is what we will be looking at next time when we discuss design proportions.

Name of pattern					ME\colours				
Colour sequence all right ?									
ABC	From square	COL1	COL2	COL3	COL4				
Knit a pattern									
Back to main menu of CREATION 6 ?									

FIGURE 3

Name of pattern					ME\colours				
Colour sequence all right ?									
ABC	From square	COL1	COL2	COL3	COL4				
A	1								
	8								
Knit a pattern									
Back to main menu of CREATION 6 ?									
Colour sequence all right ?									
Yes = L / ENT					No = R / N				

FIGURE 6

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5



5 ROLL COLLAR SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic 5 or 80 and E6000 machines.

MATERIALS

King Cole Anti-Tickle 4-ply.

2 [2, 2] x 500g cones in Raspberry (MY).

GARMENT WEIGHT

Finished garment in first size weighs 740g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.

Actual size 105 [115, 125] cm, 41 1/4 [45 1/4, 49 1/4] in.

Length to shoulder 65 cm, 25 1/2 in.

Sleeve seam 44.5 cm, 17 1/2 in (adjustable).

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches (on each bed) to 31 cm and 100 rows to 14 cm, measured over pattern (stitch size approximately 4 1/4/4 1/4).

For perfect results, please check your tension carefully.

KNITTING NOTES

E6000 Users - Follow pattern as written (no electronics used).

If you are using decker combs to shape the neck, it is a good idea to knit the stitches by hand using a non-hairy waste yarn before putting stitches on to combs. You will then only have one loop on each front bed needle and also there is no danger of stretching the main yarn stitches. Unravel waste yarn carefully when you replace the stitches and check that each front bed needle has a stitch and loop.

To alter the length, allow approx 40 rows for each 6 cm required. Use a two-pronged transfer tool for decreasing.

BACK

Handle down. Blue or orange strippers. Set up 86 [94, 102] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 11 rows. Inc 1 st on back bed at left. Set RC at 000. Set lock on N/EX and stitch size to 4 1/4/4 1/4, K 280 rows. Work measures 41 cm, 16 1/4 in. Place marker at each end.

SHAPE ARMHOLES

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 4th row until 74 [82, 90] sts rem on front bed, then on every foll 3rd row until 66 [74, 82] sts rem on front bed *. K 139 rows. RC shows 172 and work measures 65 cm, 25 1/2 in. Place marker at each side of centre 28 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. K 71 rows. RC shows 104.

SHAPE NECK

Using a length of MY, cast off centre 10 sts on front bed and 9 sts on back bed. Transfer sts at left to decker combs (see notes) and cont on rem sts for first side. Set RC at 000. Dec 1 st on each bed at neck edge on every 6th row until 19 [23, 27] sts rem on front bed. K 14 rows. RC shows 68. Cast off loosely. Replace sts from decker combs on to Ns. Finish to correspond with first side, reversing shapings.

SLEEVES

Handle down. Blue or orange strippers. Set up 45 Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. Set lock on N/N and stitch size to 3 1/2/3 1/2, K 39 rows. Inc 1 st on

back bed at left and put heel of a st on this N. Set RC at 000. Set lock on N/EX and stitch size to 4 1/4/4 1/4. Shape sides by inc 1 st on each bed at each end of next and foll 15th row, then on every foll 16th row until there are 77 sts on front bed. K 22 rows. RC shows 262 and work measures 44.5 cm, 17 1/2 in. Adjust length at this stage, if desired. Place marker at each end.

SHAPE TOP

Set RC at 000. Dec 1 st on each bed at each end of next and every foll 4th row until 65 sts rem on front bed, then on every foll 3rd row until 57 sts rem on front bed. K 3 rows. Cast off very loosely.

NECKBAND

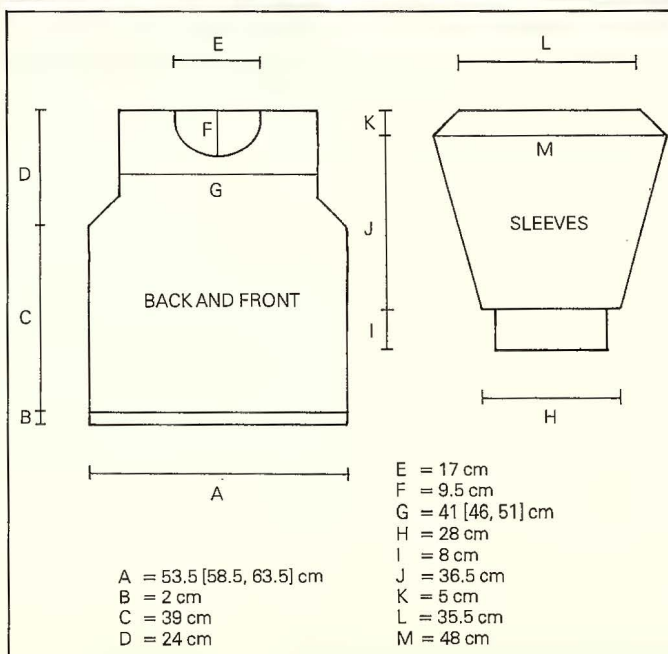
Handle up. Blue or orange strippers. Set up 162 Ns on each bed in WP. Arrange Ns for 1x1 rib. Set lock on N/N and stitch size to 2 3/4/2 3/4. Using MY, K 2 rows (do not rack). Set RC at 000. Set lock on N/EX and stitch size to 5/5, K 20 rows. Set stitch size to 4 1/2/4 1/2, K 20 rows. Set stitch size to 4/4, K 40 rows. Set lock on N/N and stitch size to 4/4, K 10 rows. Transfer sts to back bed. Black strippers. Set lock on N/GX and stitch size to 6 3/4, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully without pressing.

MAKING UP

Join shoulder seams. Set in sleeves. Join side, sleeve and neckband seams. With right side of neckband to wrong side of garment and unravelling WY as required, backstitch band to neck edge through open loops of last row worked in MY. Fold band over on to right side of garment. Do not stitch down.



The cover features a black and white photograph of a smiling woman with long dark hair, wearing a headband and a thick, textured knit sweater with ruffled cuffs. She has her hands clasped near her chin.

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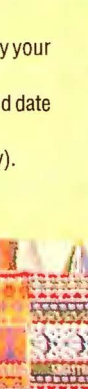
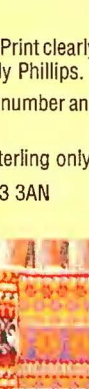
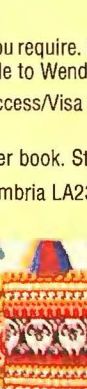
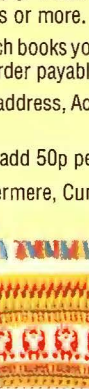
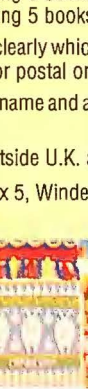
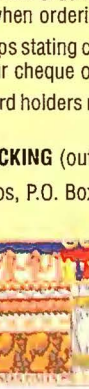
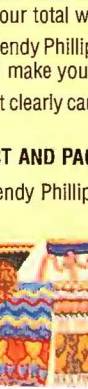
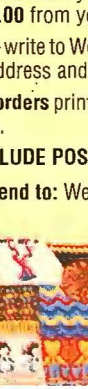
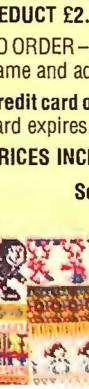
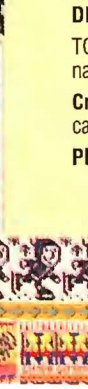
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TALKING POINT

PULL-UP STITCH PATTERNS

Using your machine to its full extent means feeling virtuous and frequently using up left-over yarns, but it can lead, just by chance, to a totally new look for your garments. Try some of those unusual yarns for these "pull-up" stitch patterns and surprise yourself.

Shelagh Hollingworth

MAKING THE PATTERN

The stitch name suggests how the pattern is made. You will be drawing up one stitch from a previously worked row and placing it on to the needle above. The more rows worked between the drawn up stitches, the more the pull. The examples shown have all been worked with just four rows between and this has not been enough to give the work a tucked look.

Sample one shows a common way of working pull-up stitches. Make your first experiments with matching yarns, for example, use double knitting weight, but in different colours. As you can see from the chart, you start with two rows of contrast, then work four rows of main colour. Now, using a single prong tool, lift out the marked stitch loop and place it on to the needle directly above. It is

best to start at the stitch nearest the centre and work outwards. You will find that when you have a large number of stitches in work, the outer pulled up stitches "lean" outwards and you may need to count between needles to make sure you are placing the stitches on to the correct needles.

In this pattern, the purl side is the right side of the work and these pulled up stitches form the pattern – just one wrongly placed will spoil the look completely. After pulling up the stitches, make sure that these loops are behind the latches and that all latches are open, then knit the next row with contrast. Another contrast row will bring the carriage back to the right to start again.

After another four rows of main colour you are ready for the next pull-up row. This is worked as before except that, as the chart shows, you pick up the loop at the centre of the previous two pull-ups. Again this will probably

be easier if you begin near the centre and work outwards. The first sample has every fourth stitch pulled up, which makes the loop between the previous pull-ups easy to see. When there are more stitches between you may need to count the needles, at least at the outer edges.

This example is a good one to start with, it shows how easy it is to achieve the effect.

BOXES AND LADDERS

Now you know how to make the basic pull-up pattern you can try different ways of forming patterns.

Sample two shows that you do not have to pull up alternate stitches as in sample one which forms what is sometimes called brick pattern stitch. You can see from this sample that if you pull up a stitch above the previous one you will create a ladder effect.

This pattern has been formed from four rows of main colour and two rows of contrast with five stitches between. If you place the pull-up stitches closer you will obtain quite a different look, either a more laddered effect, or an all-over pattern, depending upon how close the pull-up stitches are.

There are no rules about the number of rows worked between the pull-up rows. Working four rows of contrast and four rows of main colour, with say every fourth stitch pulled up on the last row of each, will give a boxy pattern, with contrast boxes and contrast pull-up stitches to connect them. This is a good way to use up left

over yarns if you have equal amounts.

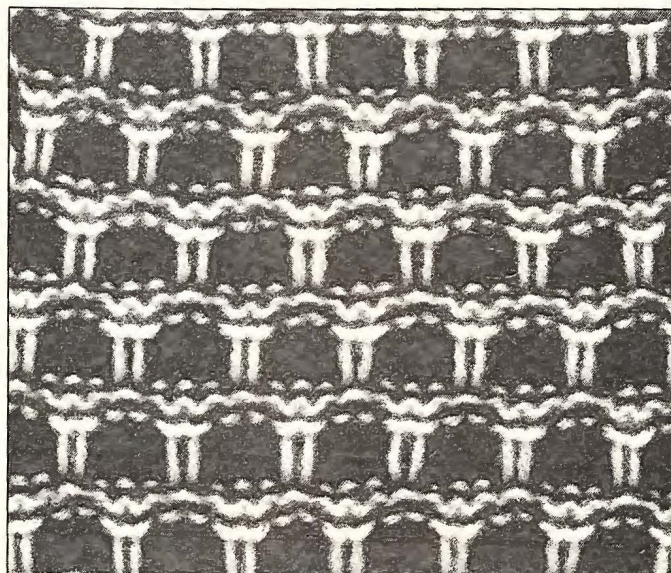
It is not vital to use the contrast for the two rows that follow the pull-up row. To make an interesting variation, work two rows of contrast, two rows of main colour, then pull up the contrast and work two more rows in main colour. This is different because you will have a contrasting short 'V'-shaped stitch on the main yarn.

MAKING IT ALL WORTHWHILE

We are getting towards that time of year when knitters can be too busy to make a special garment for themselves, but by using this pull-up pattern we can make a little number that will be just right worn over a little black frock for a party on a cold winter night. For this you will need something glamorous such as mohair with a silky contrast. You will see that two such contrast yarns have been used for a basic pull-up pattern on sample three.

Mohair is quite expensive and by using a complete contrast in texture, although not in colour, you can economise with the more expensive yarn and still produce a luxury garment.

I have one or two hints about using mohair for these patterns. Because mohair has lots of hairs to trail you must make sure that these come completely through the stitches. If the "core" of the yarn does not knit, the hairs alone may rest on the needles and these are not enough to knit the

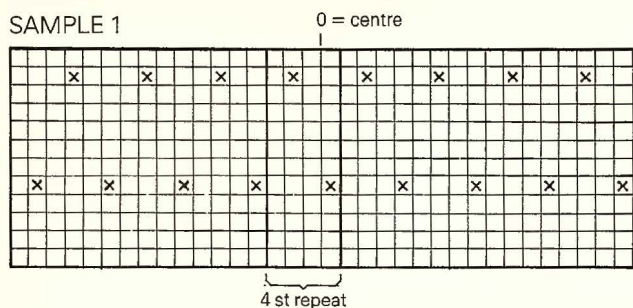


SAMPLE 1

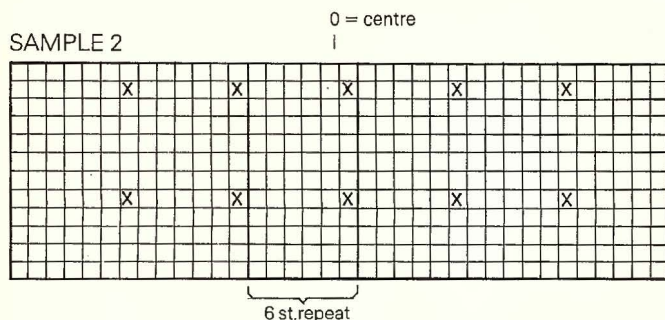


SAMPLE 2

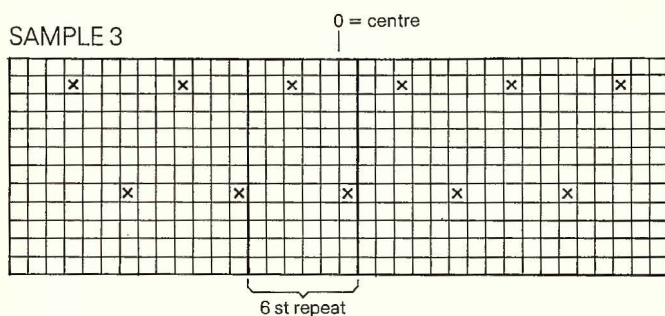
SAMPLE 1



SAMPLE 2



SAMPLE 3



□ = Reversed stocking stitch

⊗ = Pull-up stitches

next row. If they break on the return row you will lose some stitches. Make sure that you work steadily, without rushing and keep adequate pressure on the carriage as you push it across the needles.

The hairs may also catch on the teeth between the needles. Make sure that these are brushed off or they may well lift up the stitches before the carriage can form the next stitch. Lastly, always make

sure that all the loops are behind the latches after making the pull-ups and especially, make sure that all the latches are open.

Probably you won't need any of these do's and don'ts but it's always better to be warned. Start practising your pull-up patterns now and you will be really proficient in time for the jacket pattern coming in next month's issue.



SAMPLE 3

Many A Mickle

Shetland Wools, British Wools, 4ply Fleck Tweed, 5ply Guernsey
3ply 100% British Wool, 2ply & 4ply m/w Wool,
2ply & 4ply Botany Wool, Slub Cotton plain & mixtures,



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6



6/7 CREW NECK SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

VERSION 1

This pattern is suitable for standard gauge machines with or without a ribber.

VERSION 2

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Nina Miklin's Bellini.

VERSION 1

1 x 350g cone in Shade 53 (MY).

VERSION 2

1 x 350 [350, 400, 400]g cone in Shade 43 (MY).

BOTH VERSIONS

1 metre each of red and black embroidery yarn.

GARMENT WEIGHT

VERSION 1 - Finished garment in second size weighs 250g.

VERSION 2 - Finished garment in second size weighs 310g.

The fibre content of this yarn is 45% Alpaca, 38% Pure New Wool, 10% Kid Mohair, 7% Pam. For further information about this yarn, please write to the following address: Nina A. Miklin, 104 Biddulph Mansions, Elgin Avenue, Maida Vale, London W9 1HU.

ABBREVIATIONS AND YARN THICKNESS

See last page.

MEASUREMENTS

To fit chest 87-92 [97, 102, 107-112] cm, 34-36 [38, 40, 42-44] in. Actual size 97 [102, 109, 116] cm, 38¼ [40¼, 43, 45¾] in.

Length to back shoulder 62 [64.5, 67, 69.5] cm, 24½ [25½, 26½, 27½] in.

Sleeve seam 44 [46, 48.5, 50.5] cm, 17¼ [18, 19, 20] in (adjustable).

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

VERSION 1

34 stitches and 48 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4).

VERSION 2

34 stitches (on back bed) and 48 rows to 10 cm, 4 in measured over rib pattern on MT/MT-2 (tension dial setting approximately 4/2).

For perfect results, please check your tension carefully.

KNITTING NOTES

VERSION 1

We used knit side of knitting as right side of garment.

VERSION 2

When increasing or decreasing, only count Ns on back bed (including Ns in NWPI). Increase or decrease sts on ribber as required to keep N arrangement correct.

When pushing Ns to HP or WP, only count Ns on back bed (including Ns in NWPI). Push corresponding ribber Ns to HP or WP as required to keep N arrangement correct.

BOTH VERSIONS

When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.

VERSION 2

BACK

MACHINES WITH RIBBER

* With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 84 [88, 94, 100] Ns at left

and 83 [88, 94, 100] Ns at right of centre 0 to WP. 167 [176, 188, 200] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 29 rows. Using MT/MT, K 1 row

*. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 84 [88, 94, 100] Ns at left and 83 [88, 94, 100] Ns at right of centre 0 to WP. 167 [176, 188, 200] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Using MT-2, K 59 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

1st SIZE

Inc 1 st at right edge.

ALL SIZES

168 [176, 188, 200] sts. Set RC at 000. Using MT, K 144 [152, 160, 170] rows. RC shows 268 [280, 292, 304] and work measures 62 [64.5, 67, 69.5] cm, 24½ [25½, 26½, 27½] in. Place marker at each end **.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll 4th row until 132 [136, 144, 150] sts rem. K 55 [51, 47, 37] rows. RC shows 268 [280, 292, 304] and work measures 62 [64.5, 67, 69.5] cm, 24½ [25½, 26½, 27½] in.

SHAPE SHOULDERS

Push 6 [8, 11, 14] Ns at opposite end to carriage to HP on next 2 rows and 10 Ns on foll 8 rows. Using WY, K a few rows over rem

40 [40, 42, 42] sts and release from machine. Push 46 [48, 51, 54] Ns at right from HP to UWP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine. Push 46 [48, 51, 54] Ns at left from HP to UWP. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll 4th row until 132 [136, 148, 158] sts rem. K 3 [3, 3, 1] rows.

SHAPE NECK

Push 73 [76, 81, 86] Ns at left to HP and cont on rem sts for first side. Cont to dec at armhole edge on every 4th row from previous dec 0 [1, 2, 4] times more and, at the same time, K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP on next and foll alt row, K 1 row. Dec 1 st at neck edge on every foll 4th row until 46 [48, 51, 54] sts rem. K 39 [39, 35, 35] rows.

SHAPE SHOULDER

Push 6 [8, 7, 10] Ns at right to HP, K 2 rows. Push 8 [8, 10, 10] Ns at right to HP on next and foll 3 alt rows, K 1 row. Push Ns at right



from HP to UWP. K 1 row. Using WY, K a few rows and release from machine. With carriage at left, push 59 [62, 67, 72] Ns at left from HP to UWP. Finish to correspond with first side, reversing shapings by reading right for left and left for right. Push rem 36 Ns from HP to UWP. Using WY, K a few rows and release from machine.

SLEEVES

MACHINES WITH RIBBER

* With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 40 Ns at left and right of centre 0 to WP. 80 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1

N arrangement). Using MY, cast on and K 5 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-2/MT-2, K 49 rows. Using MT/MT, K 1 row *. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 40 Ns at left and right of centre 0 to WP. 80 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MY, K 1 row. Using MT-2, K 99 rows. Using MT, K 1 row. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

ALL MACHINES

Set RC at 000. Using MT, K 4 rows. ** Shape sides by inc 1 st

at each end of next and every foll 5th row until there are 142 [146, 150, 154] sts. K 5 rows. RC shows 160 [170, 180, 190] and work measures 44 [46, 48.5, 50.5] cm, 17 1/4 [18, 19, 20] in. Adjust length at this stage, if desired. Place marker at each end.

SHAPE TOP

Dec 1 st at each end of every row until 136 [140, 144, 148] sts rem, then on every foll alt row until 40 [44, 48, 52] sts rem. K 1 row **. Cast off.

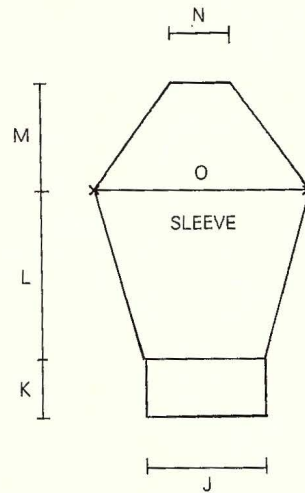
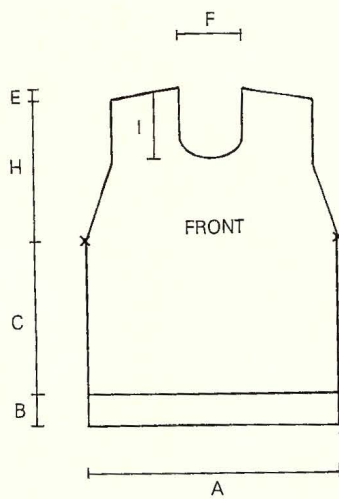
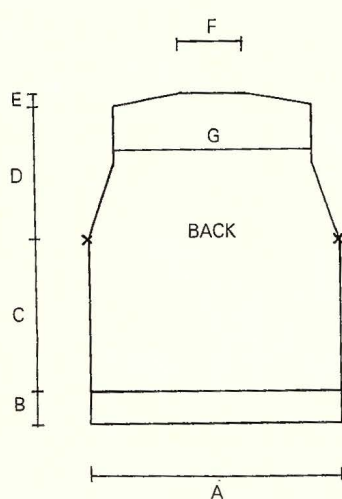
TO JOIN RIGHT SHOULDER

Push 46 [48, 51, 54] Ns to WP. With right side of right back shoulder facing, replace sts on to Ns. With wrong side of right front

shoulder facing, replace sts on to same Ns. Unravel WY. Using MT and MY, K 1 row. Cast off.

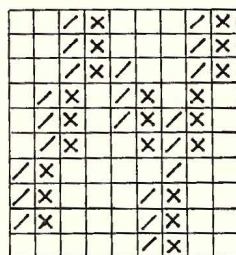
NECKBAND

Push 136 [136, 140, 140] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 6 rows. Using MT-1, K 3 rows. Using MT-1, K 2 rows. Using MT-2, K 2 rows. Using MT-1, K 2 rows. Using MT-1, K 3 rows. Using MT-1, K 6 rows. Using MT, K 6 rows. Make a hem by placing loops of first row worked in MY on to corresponding Ns. Unravel WY when work is completed. Using MT-1, K 1 row. With wrong side facing, pick up sts around neck edge and



LOGO

SWISS DARNING



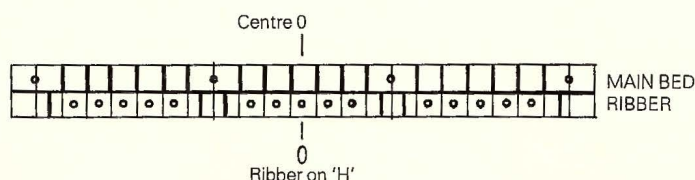
Key:

- = red
 = black

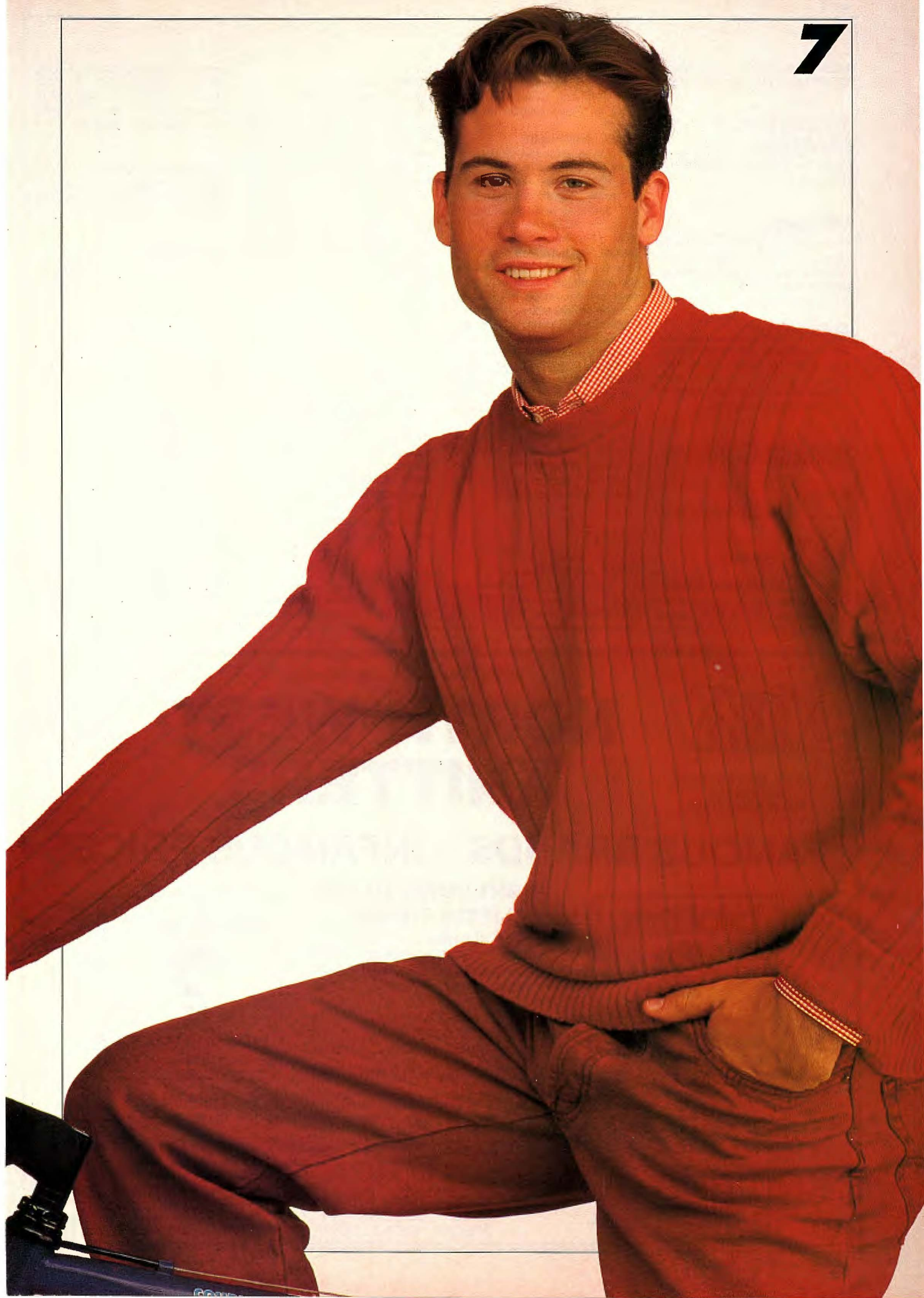
A = 49 [51.5, 55, 58.5] cm
 B = 6 cm
 C = 30 [31.5, 33.5, 35.5] cm
 D = 26 [27, 27.5, 28] cm
 E = 2 cm
 F = 12 [12, 12.5, 12.5] cm
 G = 38.5 [40, 42, 44] cm
 H = 27 [28, 28.5, 29] cm

I = 14 cm
 J = 23.5 cm
 K = 11 cm
 L = 33 [35, 37.5, 39.5] cm
 M = 21 cm
 N = 11.5 [12.5, 14, 15] cm
 O = 41.5 [42.5, 44, 45] cm

NEEDLE ARRANGEMENT FOR RIBBED SWEATER (VERSION 2)



7



place on to Ns. K 1 row. Using MT+6, K 1 row. Cast off loosely.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side, sleeve and neckband seam. Swiss darn logo as shown on chart (see photograph for position). Wash in mild detergent. Dry flat.

VERSION 1

BACK

Work as for back of version 1 from * to *.

1st SIZE

Inc 1 st at right edge.

ALL SIZES

168 [176, 188, 200] sts. Transfer sts as shown in N arrangement diagram. Set RC at 000. Using

MT/MT-1, K 144 [152, 160, 170] rows. Work measures 36 [37.5, 39.5, 41.5] cm, 14¼ [14¾, 15½, 16¼] in. Place marker at each end **.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll 4th row until 132 [136, 144, 150] sts rem. K 55 [51, 47, 37] rows. RC shows 268 [280, 292, 304] and work measures 62 [64.5, 67, 69.5] cm, 24½ [25½, 26½, 27½] in.

SHAPE SHOULDERS

Push 6 [8, 11, 14] Ns at opposite end to carriage to HP on next 2 rows and 10 Ns on foll 8 rows. Transfer sts for st st. Using WY, K a few rows over rem 40 [40, 42, 42] sts and release from machine. Using a transfer tool, push 46 [48, 51, 54] Ns at right from HP to WP. Transfer sts for st st. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine. Using a transfer tool, push 46 [48, 51, 54] Ns at left from HP to WP. Transfer sts for st st. Using MT and MY, K 1 row. Using WY, K a few rows and release from machine.

FRONT

Work as for back to **.

SHAPE ARMHOLES

Dec 1 st at each end of next and every foll 4th row until 132 [138, 148, 158] sts rem. K 3 [3, 3, 1]

rows.

SHAPE NECK

Push 73 [76, 81, 86] Ns at left to HP and cont on rem sts for first side. Cont to dec at armhole edge on every 4th row from previous dec 0 [1, 2, 4] times more and, at the same time, K 2 rows. Push 4 Ns at left to HP, K 2 rows. Push 3 Ns at left to HP, K 2 rows. Push 2 Ns at left to HP on next and foll alt row, K 1 row. Dec 1 st at neck edge on every foll 4th row until 46 [48, 51, 54] sts rem. K 39 [39, 35, 35] rows.

SHAPE SHOULDER

Push 6 [8, 7, 10] Ns at right to HP, K 2 rows. Push 8 [8, 10, 10] Ns at right to HP on next and foll 3 alt rows, K 1 row. Using a transfer tool, push Ns at right from HP to WP. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine. With carriage at left and using a transfer tool, push 59 [62, 67, 72] Ns at left from HP to WP. Finish to correspond with first side, reversing shapings by reading right for left and left for right. Using a transfer tool, push rem 36 Ns from HP to WP. Transfer sts for st st. Using WY, K a few rows and release from machine.

SLEEVES

Work as for sleeves of version 1 from * to *. Transfer sts as shown

in N arrangement diagram. Set RC at 000. Using MT/MT-1, K 4 rows. Work as for sleeves of version 1 from ** to **. Transfer sts to back bed. Cast off.

TO JOIN RIGHT SHOULDER

Work as for version 1.

NECKBAND

Work as for neckband of version 1.

TO JOIN LEFT SHOULDER

Work as for right shoulder but read left for right.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Set in sleeves. Join side, sleeve and neckband seam. Swiss darn logo as shown on chart (see photograph for position). Wash in mild detergent. Dry flat.



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INSPIRATIONS

COUNTRYSIDE CELEBRATION

October is a colourful month. That most typical of British trees, the oak, is tinged with bronze and pale gold, its leaves falling into lanes and woods producing a carpet of autumn colour.

Iris Bishop

The oak leaf and acorn border at the bottom of the landscape can be used as an attractive border design in its own right, or knitted with the whole landscape to add perspective to the tree-lined lanes and cottages.

YARNS AND COLOURS

These designs present an ideal opportunity for using traditional deep autumnal shades of green, bronze, brown and so on with cream or pastel shades of the same colours. I find all of these colours particularly attractive in knitwear. If you have lots of oddments in these colours, try shading them from dark to light tones, as illustrated in the oak leaf sample. If you have fine or two-ply yarns, mix different shades to create more unusual colour combinations.

LANDSCAPE DESIGN

Knit welts and so on in dark green (or brown, bronze and so on).

Starting at row 1 of card, knit in Fair Isle as follows:

Rows 1-40: Pastel green (or other pastel colour) in feeder 1, dark

green (or other dark colour) in feeder 2.

Rows 41-120: Cream in feeder 1, dark brown, green or bronze in feeder 2.

Continue in plain knitting with dark colour.

OAK LEAF BORDER

Knit welts and so on in dark green or other dark colour.

To knit in two colours only, work rows 1-40 of card A in Fair Isle with the pastel colour in feeder 1 and the dark colour in feeder 2. Knit two plain rows in the dark colour between repeats of the pattern.

To give a shaded look, as illustrated, knit as follows:

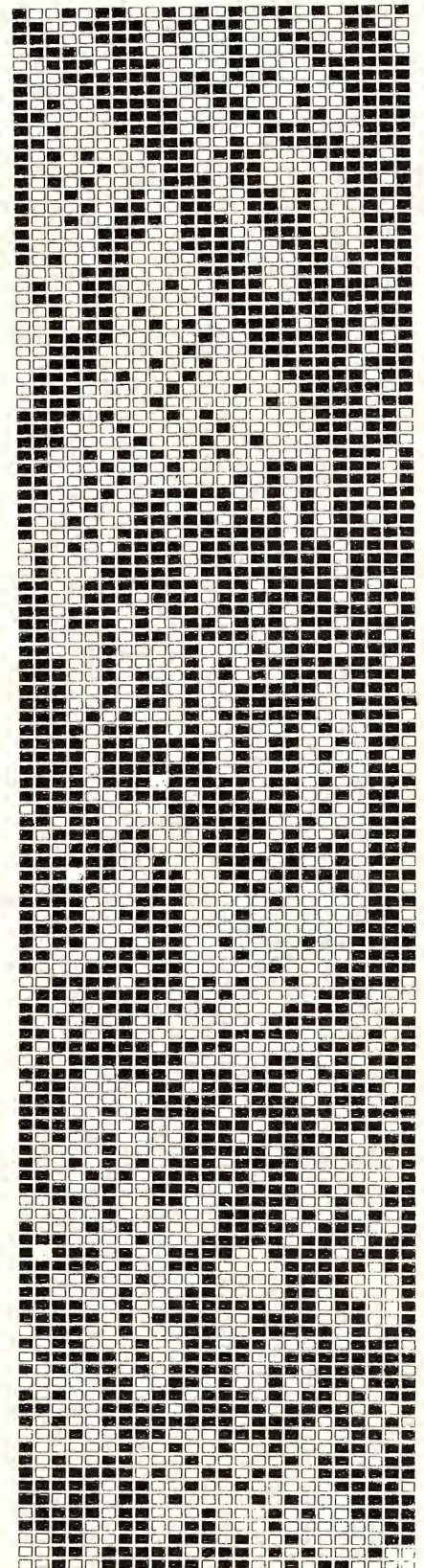
Knit welts in dark green, brown and so on. Starting at row 1 of the card, knit in Fair Isle with the dark colour in feeder 2 and the following colours in feeder 1:

* Rows 1-12: Mid Green, bronze and so on.

Rows 13-26: Pale green.

Rows 27-40: Cream or pastel colour.

Knit two plain rows using the dark colour. Repeat from *.



ELECTRONIC CHART





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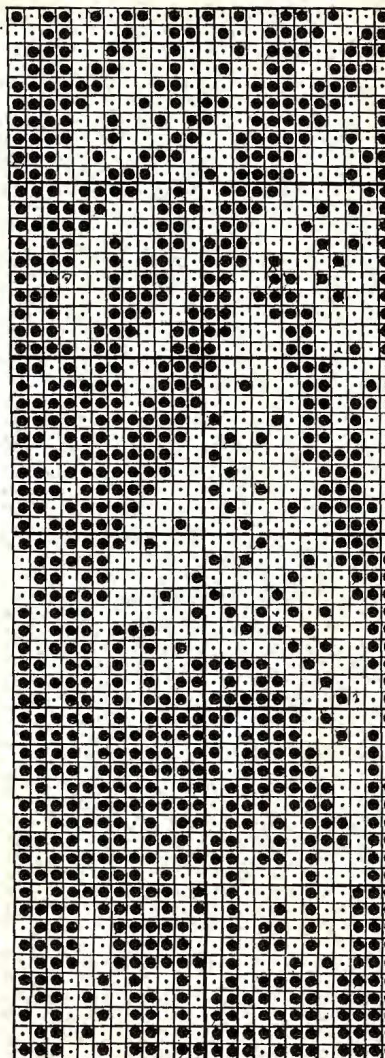
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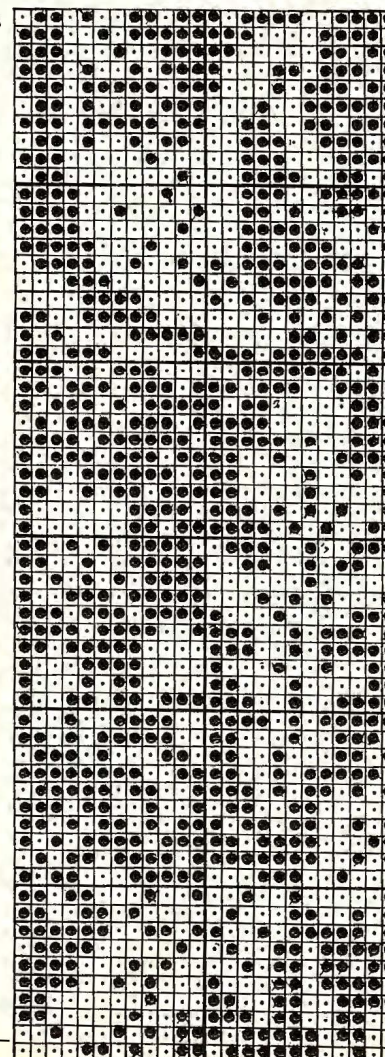


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CARD B



CARD A



Join the top
of card A to
the bottom of
card B so that
design is
continuous

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CLUB LINE

ON COURSE FOR THE AUTUMN

News of machine knitting classes and workshops to get you started on the new season's knitting.

Tutor Iris Terry is planning a busy autumn. The new term for her Adult Education classes starts on 29 September at Beaumont Fee (daytimes) and Swanpool City School (evenings).

There will also be ribber classes on some Saturdays and her other activities, private and small group tuition and the Knitting Club will continue as usual. Anyone living in or around Lincoln who is interested, should telephone Iris on Lincoln 691591.

The City & Guilds 790 course in machine knitting can be taken at evening classes which begin on 23 September at Bridgemary Community School, Fareham.

For those who cannot spare two evenings a week, there are other machine knitting classes available too. The beginners class is on Tuesdays, 9.30-11.30am; the intermediate class is on Tuesdays from 1.00-3.00pm; Ribber Dayschool, beginners, is on 10 October and for the more advanced, 28 November; Chunky Dayschool is on 17 October.

There should be something for everyone there and for more information about any of these courses, 'phone Fiona Morris on Fareham 283862.

Londoners have a chance to try the DesignaKnit package before they buy, as Jan Francis is running one-day workshops for Computer Aided Design, using this software.

Those who already have

DesignaKnit should find that Jan's design experience will help them to make the most of its capabilities. Anyone interested should contact Jan Francis at 140 St. Asaph Road, Brockley, London SE4 2EN. Tel: 071-732 8282.

A reminder of three courses in Machine Knitting - due to start immediately at Newbury College in Berkshire. Beginners will attend on a Wednesday afternoon each week whilst Intermediates are allocated Thursday evenings. A City & Guilds Part I will also run on Tuesday evenings. More information from the College on 0635 37000.

"Informative and Fun" is the description given by Tessa Mendez on her "Design in Knitwear" course starting this September. Aimed at both hand and machine knitters who have mastered the basics of their craft, this course is for those who would like to design their own original garments without the commitment of an exam or assessment. Tessa stresses that there is no "artistic" requirement so the word "design" should not put people off finding out more about this course! The classes will take place in York (Monday evenings), Boroughbridge (Wednesday afternoons) and Wetherby (Thursday evenings). Find out full details by writing to Tessa at 3 Pinewood Hill, Badger Hill, Hull Road, York YO1 5HR or telephone her on 0904 410288.

We may be just in time to tell you about a machine knitting course for ribber owners which starts on 22 September at Ivanhoe Community College, Ashby-de-la-Zouch, Derbyshire. "Making the Most of your Ribber" is the theme and course tutor Marjorie Colver will run the classes for ten weeks on Tuesday evenings between 7.30pm and 9.30pm. Please ring her for full information and to find out if places are still available - her number is 0530 271179.

Chippenhams Technical College already have a successful two year day time City & Guilds course and also offer beginners and intermediate evening classes for machine knitters. Details from Heather Akers on 0249 444501.

Jan Shoesmith has written to us with information on her "BOND" Adult Education Classes due to start this September in Camberley, Surrey. These will run on Thursday evenings for ten weeks. Jan also plans a series of "home" workshops from October and some Saturday morning classes.

On Saturday 19 September, Jan will be holding a "Bond Open Day" at her home from 10.30am to 4.30pm. All Bond owners are welcome to pop in (including those who are considering buying a Bond knitting machine). Jan will have her "Original" and her "Elite" set up ready for use so that she is in a position to demonstrate and offer "Bond" advice and she would love to see any garments that others have knitted on their own Bond machines. She hopes to be able to offer some "Bond" accessories, pattern books, yarn and garments for sale on the day and says that the kettle will be on the boil ready for a cup of tea or coffee!!

If you would like to take this opportunity to meet Jan and her "Bonds", her address is 3 Oakfield Road, Hawley, Camberley, Surrey GU17 9EA. For details of her courses and workshops please write to the above address and include a SAE, or telephone

her on 0276 32420.

North Kent Adult Education's machine knitting programme for this autumn features a range of courses at the Eastgate Centre in Rochester. These include a "Creative Machine Knitting" class with tutor Wendy Damon on a Monday evening - Wendy also takes a "DesignaKnit" course on a Tuesday evening - and machine knitting classes with tutor Jo Cooper for beginners and improvers on Tuesday mornings and afternoons. A mixed ability class is also available on a Tuesday evening with Rose Hills. Please phone 0634 405673 for more details.

The "Creative Machine Knitting" course will also run at the Holmesdale Adult Education Centre in Snodland on Tuesday mornings. Call 0634 245855 for more details.

The "DesignaKnit" course is new and is due to commence in October for all those who are interested in computer aided knitwear design. Please 'phone Wendy Damon for full details on 0634 221629.

Students on the City & Guilds machine knitting course at The College, Ferndale Road, Swindon completed a successful year's work and course tutor Beryl Henderson has asked us to mention that a new session is due to commence this September and at least 17 students are now required to keep the course running. If you are interested and live within travelling distance of the College, please contact Beryl on 0793 521959 as soon as possible.

Gladys Hall would like everyone in the Selby area to know that she will once again be taking machine knitting evening classes for beginners at Barby High School, Barby. The classes commence on 24 September at 7pm and there will be reductions for pensioners and the unemployed. Please contact Gladys for further details by writing to her at 1 Lingcroft Cottages, Fulford, York YO1 4RE.



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The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

To: Mary Dowse, 50 St Anne's Crescent,
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SINGER SPECIAL

NORWEGIAN JACQUARD — PART 2

Last month George described this technique in some detail and now encourages us to break away from using only the small, regular patterns that are traditional.

George le Warré

The working method described last month is the "traditional" use of the Norwegian jacquard setting on all Singer System electronic knitting machines. But what is not explained fully, is that this same setting can also be used for any pattern with three or four colours in a row. There is no need at all to stick to the small geometric repeats shown in the manuals. With a little thought, it is possible to make virtually any design, as long as it will fit within the pattern repeat that is available for your machine (16 stitches wide on the 600 and 611; 24 stitches wide on the 624; 60 stitches wide on the 2310, 2331, S48; 180 stitches wide on the 9000).

What you will need to do on all machines except the 9000, is to make a card with the colours separated out into individual rows. (The 9000 machine controller

does this automatically from the design as saved on disk.) This means that for the first line of a four colour design, the background colour is programmed on line one of the design area. Colour 2 follows on line two, colour 3 on line three, colour 4 on line four and so on. So each horizontal line in the original design will fill four lines on your design card, with each section for one colour only filled in on each of those lines. All the remaining areas will be left blank.

Figure 1 shows a small design in four colours drawn on a grid.

Figure 2 shows this same design with the colours separated out into lines. The whole first line is filled in to knit background colour. The next three lines are empty, because no other colour appears on the first line of the original design. Line five is again

for background, white: Line six, colour 2, black: Line seven, colour 3, red: Line eight, colour 4, blue.

It does take time to make a colour separated card, but the results are worth the time. When knitting, you must always stick to the colour order, 1, 2, 3, 4 even if that particular colour does not appear in that row of the design. Otherwise the colour sequence will be destroyed and the result will not be as your original design.

Obviously, the colour changer does make this work a lot easier, but once again it is not essential. The jacquard claw with additional yarn masts does a very good job, although slower.

The sample shows this completed design as knitted in four colours.

Something that is also not generally discussed about knitting this type of fabric on the Singer System machines, is that working this way, without a colour changer but with several yarn masts, it is possible to knit designs with five, six, seven or even eight colours within every row. Now this does depend very much on the type of yarn that you use to knit the fabric. Thicker yarns are often not successful, because they will be knitting every row on the front bed on alternate needles. This makes a build up of stitches on the front bed that can have up to four times as many rows knitted as on the back bed. So thinner yarns, a tighter tension on the front carriage, looser on the back and extra weights, will produce some very interesting fabrics.

Something that is also worth bearing in mind when knitting any jacquard, is that there is no rule which says that all the yarns must be the same thickness, type or even different colours. Many beautiful patterns are possible by mixing yarn types, thicknesses and so on and some lovely effects obtained by using two or more yarns of the same colour, but different textures. This is something we shall explore later.

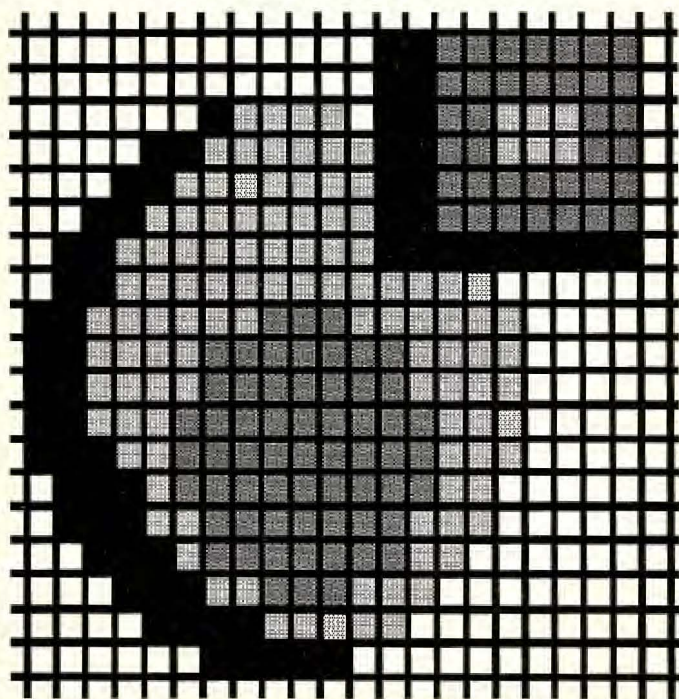
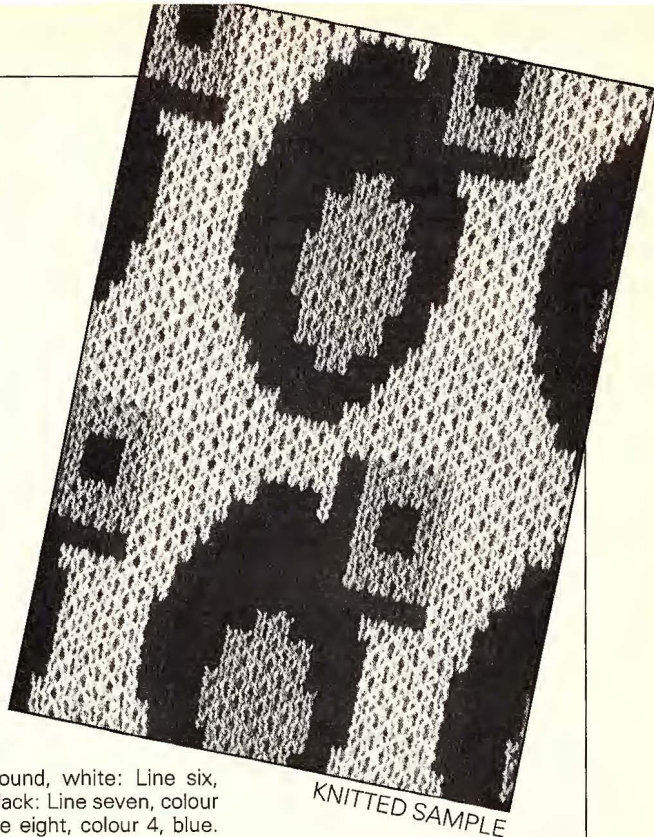


FIGURE 1

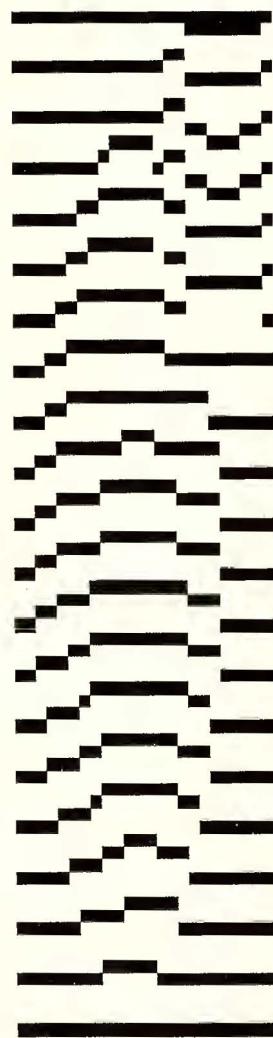


FIGURE 2

MASTERCLASS

Here is a wealth of wonders for October; wonderful winter warmers and glorious glamorous evening wear. The stage is set for a truly marvellous Autumn and Winter, with masses of new ideas in fashion – and lots of them deliciously and easily translatable into knitting.

Mary Dowse

Let's talk first about the new trends and then consider how we can use them in knitting.

First, the longer skirt, usually fairly straight and at least "midi" length. Although many designers are also still showing short skirts, the longer length creeps in everywhere, looking good whether it's worn as a dress or with the longer, semi-fitted or loose but belted jackets – very becoming this, if your figure is less than perfect.

With the longer skirt, legs have taken on a new look. The latest tights are very sheer, in quiet skin or taupe tones, giving the illusion of a really cared for and beautiful bare leg. Thicker tights are not just plain matt and opaque but shiny and "polished", great in popular coppery tones.

Beautiful big coats are in. We haven't really seen many for a long time and they look quite new and unusual, as well as being THE wonderful winter warmer.

There's a tremendous amount of red about, often replacing black for classics. How about a big red coat?

The frills of yesteryear have given way to feathers and "swansdown" which appear everywhere as decoration.

Fabrics are out of this world and include a velvety chenille, looking very rich (and light to wear), as a plain fabric or mixed with other yarns and also used for breathtaking late day and evening fabrics with a chenille pattern on a sheer ground.

Patterned fabrics tend towards beautifully drawn animal motifs rather than florals and this "animal" theme is continued by Vivienne Westwood. She has used the most beautiful animal decorations on many garments in her collection, often decorating the bustline, now much in evidence and frequently accentuated by "corset" tops and basques – great if you can wear it!

Pants are straight and slim or straight but wide-legged, both very classic and wearable and

belts are everywhere – get the best you can afford. Knitted fabrics and sweaters complement the trends with lots of chenille and double jacquard in great profusion, plus really lavish decoration.

These are the main trends, what shall we do about them in knitting? Almost all of them lend themselves to machine-knitting versions. Longer skirts are easily knitted. If you are going for the narrow look, make yourself a simple firm waist slip, perhaps in taffeta and make it **NARROWER** than your knitted skirt to stop "sitting out". Don't forget that wool is more elastic and keeps its shape better than many synthetics. If you want to line your skirt,

leave the hemline free, it hangs better.

You can knit a semi-fitting jacket, but I feel that the looser line, caught in by a belt with a gentle fold here and there, works better in knitting and looks really fabulous with either a knitted or toning

fabric skirt, perhaps hanging in straight pleats as an alternative to the very narrow line. This makes a gorgeous knitted suit, using two strands of Forsell's fine two-ply wool for the jacket and one strand for the pleated skirt. You'll need small shoulder pads, as all the new jackets have crisp, sharp shoulders – but not great big prize fighter ones!

You might also try the jacket in simple plain chenille for the "velvety" look. Chenille goes a long way and one cone makes a jacket unless you are a very grand Empress size.

If you are using chenille, it will hand-wash and can be steam-pressed if you take the precaution of using a thick terry pile towel on your ironing board. Steam the chenille, wrong side facing you. The pile towel stops the chenille marking and flattening. I've just tried this and it works beautifully.

Plain chenille would make a lovely big coat, but for something a little warmer, a simple single jacquard or Fair Isle pattern in





chenille with a fine wool background would make a super coat, perhaps in black or red, or I'm told that chenille works perfectly in double jacquard, though I haven't yet tried it myself.

Try a pair of shiny footless tights or leggings for the authentic polished look – you could even add lurex for more shine.

Large animal decorations are no problem for electronic or intarsia knitters. Make them as big and as elaborate as you like, whether on a sweater, the bodice of a dress, or the back of a jacket. Iris Bishop has her lovely birds and cats and LeeBee has lots of animal designs. If, on the other hand, you're feeling lazy, you could buy a big animal motif and sew it on, there are lots of them about.

Even the sheer chenille patterns are very possible with a really fine yarn for the background and woven-in patches of chenille using your single motif facility. Cut the ends for the authentic look. Alternatively, make some "patches" in eyelet lace and thread thicker chenille through the holes. Really fine wool or fine synthetics make a good background, sheer enough to wear with a contrasting slip to add another colour to the finished effect. This would make a superb late day or evening skirt for winter parties.

Arm yourselves with some chenille and try it now, it's going to be a wonderful winter.

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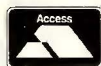
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DEAR ANNE...

**Don't keep your ideas, suggestions,
experiences, criticism or praise to yourself.
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writing to Anne at Machine Knitting
Monthly, 3 Bridge Avenue, Maidenhead,
Berkshire SL6 1RR.**



STAR LETTER

Dear Anne,

I have been a machine knitter for the last 14 years. I bought my first Knitmaster 328 machine in 1978 and a few months later added the ribber. Through the years I had some other machines including two Brother punchcard models, a Brother chunky and a Knitmaster chunky. These I eventually sold about four years ago and traded in my 328 for a Knitmaster 560 Electronic. I have to admit that to this day, I have never made a garment on it using the mylar sheets. I generally use it for plain knitting (what a waste, I can hear you all say), but I am too scared to try it – don't ask me why, I just don't know!

I really miss my 328 and very much regret parting with it. However, in the meantime I have bought a Knitmaster Professional 155 with ribber as well as a Knitmaster 321 because I wanted to use all those lovely punchcards I have collected. Over the years I must have knitted hundreds of garments and I always pay particular detail to sewing up and finishing, so I really can't understand my reluctance to use the mylar sheets. I am beginning to wonder if I am the only person to own such a machine for so long without at least trying out its patterning facilities! Maybe I have a phobia about electronics!!

However, having read Joan Lafferty's "Latch On" article on "Technophobia" (April 92), I am determined to "have a go" and I intend to apply her principle "If Joan Lafferty can do it so can I!" I actually wanted to knit the ballet cardigan which she mentioned in the article so off I went to my pile of knitting magazines but can you believe it – I had October and December 1989 but NOT November! Can anyone help? I have knitting magazines dating back to 1960 (!) which I inherited with various machines and some of the fashions now look hilarious, but there are many that still look absolutely wonderful and I can't wait to knit a few. It is amazing how some garments have come right back into fashion again and as for reading the hints and tips in these old magazines – what a mine of information there! I even read about a use for a damaged needle which was cut off at the butt end and stuck into a piece of dowel to make a spare latch tool! I'm sure such ingenious ideas would prove to be very useful to those who have recently joined the ranks of machine knitting!

Yours sincerely,
Heather Gardiner
Galway

We do hope you overcome your "technophobia" Heather and expect that you will quickly discover that using the mylar sheet really isn't so very different from using the punchcard. You should soon enjoy the benefits of electronic patterning and a whole new range of possibilities which you will be able to put to good use on your favourite pieces of knitwear. There is nothing wrong with your love of the punchcard models – many knitters still find them their favourites, mainly because they are so familiar and there are so many patterns and articles associated with them for instant reference. However, do have a go with the electronic and good luck!

To help you on your way we are awarding your letter a star which wins you a free MKM subscription with a year's supply of expert help from Liz Norton whose Silver Scene articles are especially aimed at your machine.

Dear Anne,
I like to make use of my linker stand when the linker is not in use. My husband has made me a flat little table top to fit the stand. He used wood glue to fit six small blocks of wood to the ring which fits the stand top, placing three on the inside of the ring and three blocks on the outside. These support my table top and stop it falling off. The table is just the right height to hold my pattern books by my side whilst I am sitting at the machine and I feel that I am making good use of the stand!

Yours sincerely,
Betty Smith
Peak Dale, Buxton

Dear Anne,
I have recently knitted a pair of lady's leggings where the shapings at each edge were irregular i.e. on every 13th row at the left edge and on every 11th row at the right edge.

I found it easier to follow a diagrammatical pattern by making a column of the row numbers when increases/decreases occurred, using two different colour pens to write in RED for the left side shapings and in BLACK for the right. It took a little time to do, but made the actual knitting considerably easier.

I started my column at the bottom of the page and worked

upwards - I found the shapings easier to follow this way. When knitting the second leg I transposed the colours and followed RED for the right side shapings and BLACK for the left.

The leggings fitted perfectly and made a lovely outfit for my daughter when teamed with a long, baggy jumper!

Yours sincerely,
Jill Bedford
Morley, Leeds

Dear Anne,
I just thought I'd write and let you know about a gadget that could prove useful to intarsia knitters. It is called "Sketch-a-Graph" and can be used to copy pictures to scale, making them smaller or larger. If used in conjunction with stitch related graph paper or a Machine Knitter's Design Board, the picture or image can then be squared off for the different colours and used as a knitting chart. The Sketch-a-Graph is made by Peter Pan Playthings and is available from toy shops at around £5. I'm sure it could be very useful.

Yours sincerely,
Mrs S. Acaster
Goole, N. Humberside

This sounds like a good idea - especially for those who find it difficult to draw their own intarsia

pictures. It also means that you could copy something direct from another picture, postcard, magazine or book, without the need to trace it off or translate it for yourself.

Dear Anne,
We all probably know by now, that to eliminate a wavy edge on ribbing one should thread a fine knitting needle through the cast on stitches. Unfortunately, needles bend badly. I decided that something had to be done about this and bought myself a circular needle (size 13). It works very well and now there are no more problems with "V" shaped knitting needles!

I enjoy your magazine but wish it was a "weekly" instead of a "monthly"!
Yours sincerely,
Celia Shayles
Coventry

Dear Anne,
Recently, my husband took pity on me. I only wish he had done so a long time ago!

Struggling with tension swatches, green ruler and instructions, in an attempt to adapt the pattern to my tension, he came up with a simple formula. I write to share this with your readers as it is so simple:
Pattern stitches/rows divided by pattern tension, multiplied by

tension swatch stitches/rows.
If the pattern requires 30 stitches and 40 rows to 10 cm but the tension swatch gives 24 stitches and 36 rows, calculate the stitches and rows as follows:
Pattern stitches (say 160 to cast on for back) ÷ 30 × 24 = 127 stitches to cast on.

Pattern rows (say 210 for back) ÷ 40 × 36 = 189 rows to knit.

If you use this formula, you will find that your garment comes out the same size as given in the pattern instructions, even if your tension doesn't match. I do hope other knitters will find this as useful as I do!

Yours sincerely,
Carole Kill
Abbeydale, Gloucester

Thank you for the magic formula Carole. As you say, it is simple to apply, but don't forget that if the tension is as different as the example you have given it will also be necessary to re-calculate the shaped areas such as neckline, armhole and sleeve head as well as seam shapings, to keep the garment shape in proportion.

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1617

8 RIBBED WRAP

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge electronic machines with a ribber.

MATERIALS

King Cole Anti-Tickle Pure Wool 2-ply.

4 x 250g cones in Fuchsia (MY).

GARMENT WEIGHT

Finished garment weighs 930g.

The fibre content of this yarn is 100% Pure New Wool. For further information about this yarn, please write to the following address: King Cole Ltd., Merrie Mills, Old Souls Way, Bingley, West Yorkshire BD16 2AX.

ABBREVIATIONS AND YARN THICKNESS

See last page.

TENSION

33 stitches on each bed and 48 rows to 10 cm, 4 in measured over full needle rib/double rib (tension dial setting approximately 1/1).

For perfect results, please check your tension carefully.

KNITTING NOTES

For all ribbing put slide lever on F on Brother machines

CHAIN STITCH CAST ON

Using MT+6- and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using a latch tool and 4 strands of MY, make a loop and place loop behind latch. With yarn at left of first N, bring latch tool up between first and second Ns at left and hook yarn over first N. Pull through loop. Rep along all Ns. Place loop from latch tool on last N. Push Ns to UWP.

MAIN PART (KNIT 2)

With ribber and close knit bar in position and carriage at right, set machine for full needle rib/double rib. Push 200 Ns on each bed to WP. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for full needle rib/double rib. Set RC at 000. Using MT/MT, K 450 rows.

SHAPE NECK

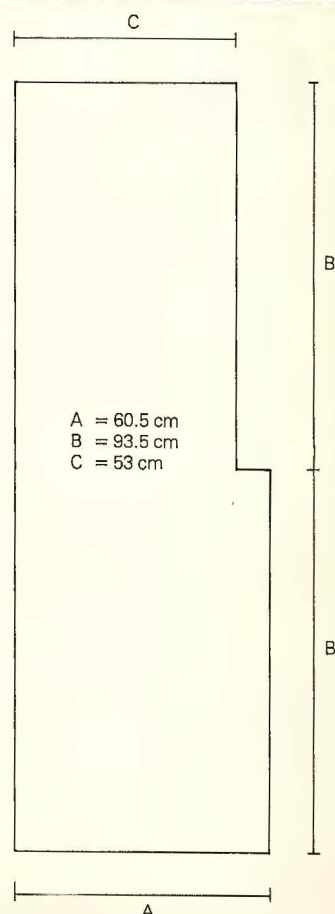
Cast off 24 sts on each bed at beg of next row. 176 sts rem on each bed. K 449 rows. RC shows 900. Cast off.

EDGINGS

Join centre back seam. Push 200 Ns to WP. Cast on using chain st method. Set RC at 000. Using 2 strands of MY, K 1 row. * Counting from right edge, push 6th and every foll 10th N to HP. K 3 rows. Push Ns from HP to UWP. K 1 row. Rep from * twice more. RC shows 13. With wrong side facing, pick up sts at each side of centre back seam (lower edge) and place on to Ns. Using MT+9- and 1 strand of MY, K 1 row. Cast off with a latch tool. Rep edging around all edges, adjusting sts on final piece.

MAKING UP

Join edging seams.





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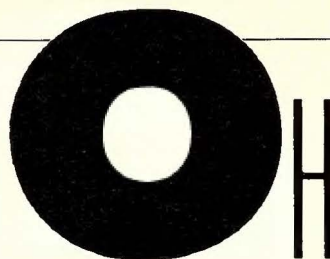
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THE GARTER CARRIAGE Part 2 – Fabrics

One of the big disadvantages of the garter carriage for many knitters is the apparent lack of stitch patterns. In this article, Diane describes how to extend the range which is available.

Diane Bennett

"What a small number of punchcards there are with it."

"There are very few designs in the Stitchworld book."

I frequently hear comments like this from garter carriage owners and I am always very sad, because the range of fabrics which can be knitted with the garter carriage is amazing – and special cards or designs are not really necessary.

When knitting tuck, slip, lace, Fair Isle, in fact all other stitch patterns, the type of stitch must be considered when designing fabrics. Long blocks of black or white stitches across the width of a design give long floats in Fair Isle, two needles cannot be unselected together when knitting tuck – practical considerations limit what can be knitted. When using the garter carriage, however, many different types of design can be used, so the next time you are looking for a garter stitch design, widen your horizons. Look through all your punchcards or designs, selecting a range which can be used to knit samples.

Many garter stitch designs are highly textured because of the purl and plain stitches within them. The various ribs which can be knitted from the basic punchcards or designs all contain vertical changes from purl to plain stitches to give the tight ribbed effect. This can be used in other fabrics, for example the "cable-like" design shown in Fig. 1, but extra width is required when knitting a garment. If the ribbed effect is not used throughout a design, the effect can be to spoil the line of the fabric unless it is pressed heavily. Watch for vertical changes within designs – these should usually be avoided.

Flatter fabrics are knitted with a more random sequence of

changes, for example moss stitch, which alternates purl and plain stitches on successive stitches and rows and produces a very flat hem, ideal for jackets. Careful use of both types of design with different yarns can produce an amazing range of different garments.

When using the garter carriage, always remember the importance of experimenting with many different designs. Each type of yarn will be most effective with a limited range, but it is tempting to try only a few designs because sampling is slow!

Some yarns, including the unbulked acrylics like Artistic and Celebration, pure cotton and most pure wools, are pressed after knitting. Always press the test pieces to see the effect before making a decision about the design. Although pressing flattens the fabric, the design is often enhanced because it increases the difference in appearance between the purl and plain stitches. However, some natural fibres can be steamed, instead of pressing heavily and this may be more effective with some designs.

What types of stitch pattern can be used to knit garter stitch fabrics? There are so many of them that it is easier to start with the types which are not suitable! Do not try to use designs for lace knitted with the lace carriage. Almost all other types can be used.

Many knitters have experimented with Fair Isle and found that many of these designs can be used. Watch out for long vertical lines within the design – avoid these if the fabric is not to be pressed. Large bold designs, motifs, small all-over designs – in fact many different types are suitable. For large designs,

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especially motifs, which must show clearly to be effective, choose a smooth yarn which can be pressed in a fairly light colour for the best effect.

Thread lace designs are usually fairly similar to Fair Isle, and many of these can also be used for garter stitch. The 1x1 background of most designs is particularly effective, producing an area of design on a moss stitch background.

Tuck and slip stitch designs can also be used with care. Tuck stitch designs are usually formed from single stitches horizontally, and these knit all-over patterns which are very subtle, ideal for men's jumpers, for example. For a bolder effect use slip stitch, which has longer floats, with two or three stitches forming the design. Fig. 2 is a series of slip stitch designs which has been combined into a fabric for a sideways knitted jumper. Small bands of moss stitch are used to separate the main patterns.

Owners of punchcard machines may need to re-punch cards of this type before knitting a garment, although they can be used for samples. Since there are more punched than unpunched holes, most stitches in these designs are knitted as plain stitches. If there is a dropped stitch in a garter stitch design it is usually a plain stitch, so it may be preferable to re-punch the card in reverse. Owners of electronic machines can use the negative switch No. 6 (965 No. 7) to reverse the needle selection.

Weaving is an ideal source of designs for simple garter stitch

fabrics. Most of them produce simple but fairly bold effects. Like tuck and slip designs, many should be reversed before knitting into a garment.

Probably the best sources of ideas for garter stitch are hand-knitting books and patterns. Some garments such as the fisherman's gansey of the east coast were traditionally knitted in garter stitch and books of these designs are available. Graphs of the stitches are included in many of these books, which can be copied directly into electronic machines or adapted to 24 stitch patterns and punched on to cards. Bands of different types of pattern were frequently included and these are ideal for designing a complete garment. Fig. 3 is a sketch of the man's jumper in my book "The Garter Carriage". The design for this jumper is based on a traditional gansey and there are two versions for punchcard and electronic machines.

Many books of stitches for hand knitting also contain a range of garter stitch patterns. The classic, Mary Thomas's "Book of Knitting Patterns" contains the design for the vest worn by Charles I on the day of his execution. Knitted in fine blue silk, this is one of the most beautiful pieces of knitting that I have ever seen.

For the more adventurous garter carriage owner, hand knitting designs can also be a source for unusual designs. Many of the hand knitted stitches which include purl and plain stitches also contain cables, which are quite easy to knit. Try 2x2 cables,

making sure that the cross on the wrong side of the fabric is away from the garter carriage. It is then not usually necessary to use a separate strand of yarn as described in the instruction book.

Look also for the multiple transfer lace designs which include one or more rows of garter stitch. These can be really effective, although often rather tedious to knit. Owners of the KG88, requiring the separate rails, should use this type of design only for bands, since the rails need to be removed and replaced during each sequence of the pattern.

Combining garter stitch with lace, Fair Isle and other stitches has been a feature of commercially-made knitwear for the last few seasons. Many simple ideas are easy to copy, for example combining one repeat of a lace band with one repeat of a Fair Isle band and separating these with a single row of garter stitch. Experiment with bands of the same width and different widths for a variety of different effects.

Commercially made knitwear is also an excellent source of design ideas for garments knitted just with garter stitch. Look out for interesting ways of combining designs as well as stitch patterns which are attractive. Owners of electronic machines will find ideas for complete garments. Different types of blocks can be used, with smaller designs inside them, horizontal and vertical bands combined with the same garment – there are numerous different ideas for the knitter who goes "shopping with a notebook!"



FIGURE 3

The garter carriage takes all the hard work out of knitting a garment by doing most of it for you. Why not use some of the time you save to explore some of the more unusual ideas for using it – the effects can be superb.

The man's jumper pattern, together with a range of other patterns and ideas for using the garter carriage are in Diane's book "The Garter Carriage" which is available from your local dealer for £5.25. Readers can also obtain a copy post free (UK only) direct from Diane Bennett, 9 Huntley Grove, Nailsea, Bristol BS19 2UQ. Please mention the magazine when ordering – and don't forget to tell Diane if you would like a signed copy of the book.



FIGURE 1

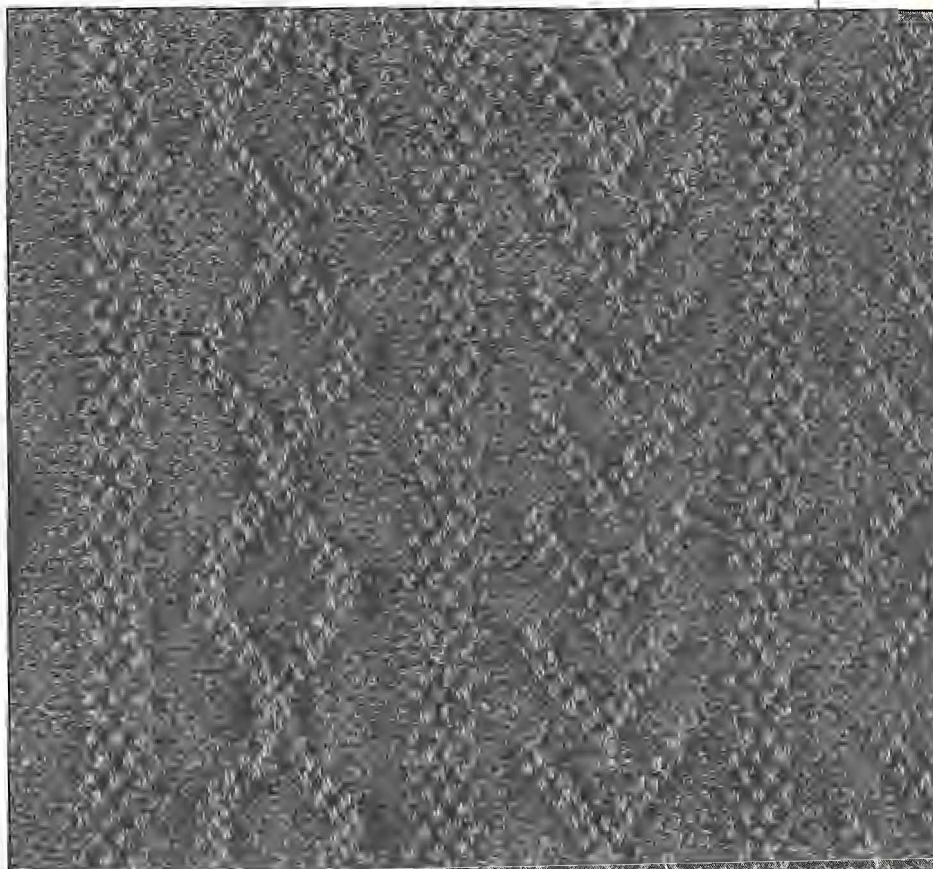


FIGURE 2

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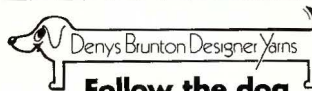
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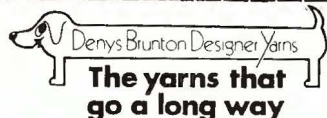
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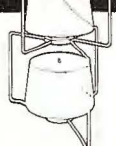
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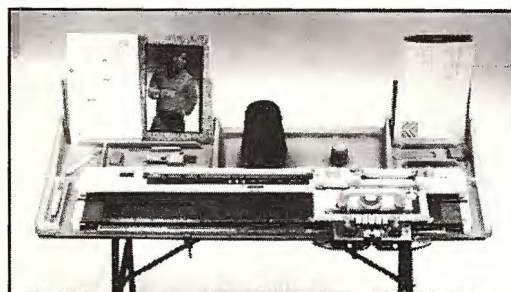
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YARN THICKNESS GUIDE

ABBREVIATIONS & NOTES

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Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

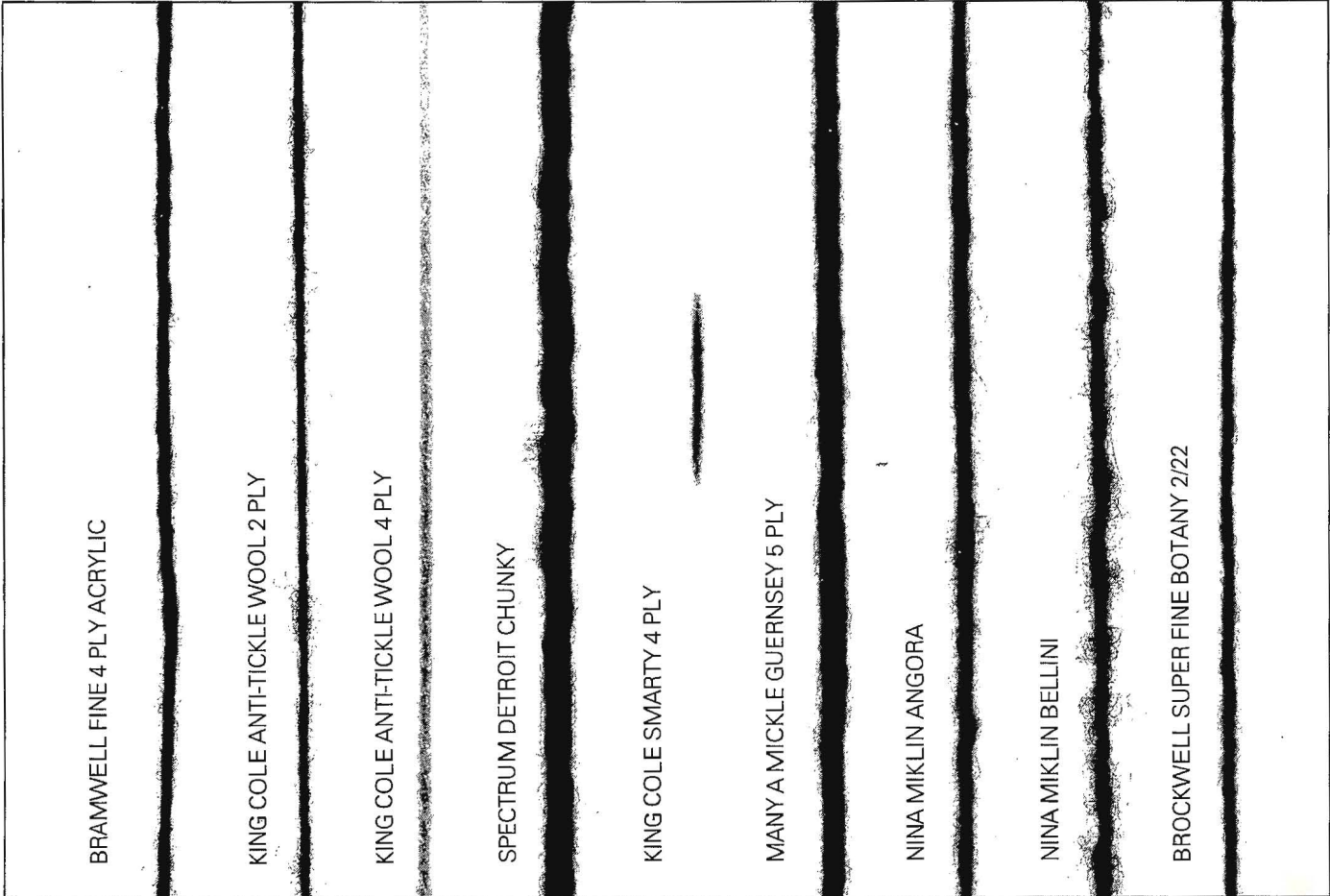
Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non working position for a 1×1 rib or every third needle back to non working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

ABBREVIATIONS

- alt = alternate(ly)
- beg = beginning
- ch = chain
- cm = centimetres
- cont = continue(ing)
- dc = double crochet
- dec = decrease(ing)
- foli = following
- g = grams
- HP = holding position
- in = inch(es)
- inc = increase(ing)
- K = knit
- mm = millimetres
- MT = main tension
- MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
- MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
- MY = main yarn
- N(s) = needle(s)
- NWP = non working position
- P = purl
- patt = pattern
- RC = row counter
- rem = remain(ing)
- rep = repeat
- ss = stitch size
- st(s) = stitch(es)
- st st = stocking stitch
- tog = together
- UWP = upper working position
- WP = working position
- WY = waste yarn



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Look at life

Milestones

In the April issue Anne reminded us that this month is somewhat of a milestone; MKM is 20 years old! Joan Lafferty has been with the magazine since the beginning, although she's never been quite sure why Anne asked her!

I had written articles for a couple of other knitting machine magazines over several years, including the old To & Fro when Metropolitan in Bournemouth published it. Anne telephoned, saying she wanted to start up on her own and asked if I would be interested. I must admit that I did wonder if she was 'scraping the bottom of the barrel' so to speak, having been turned down by persons more worthy than me! I can only guess that she realised that I was a dedicated machine knitter. What Anne did not know at that time, was that I had served my time on magazines. Before the war 'the print', as we called it, was a closed shop. If one did not belong to the NUJ (National Union of Journalists) or NATSOPA (National Society of Operative Printers and Assistants), one could not break into what was then the world of Fleet Street.

PICTURE POST

It happened that I was working for an Advertising Agency (as a humble typist) when Sir Edward Hulton started Hulton Press, with a brand new concept called Picture Post. This, as its name suggests, was mainly filled with pictures of current interest plus paragraphs of explanation underneath. It was very popular in its time and I wonder if anyone remembers it? Hulton Press also published Farmers' Weekly and Nursing Times, so I had a grounding in publishing before the war. As it was a new venture, the unions allowed new people be employed and I had to join NATSOPA. Not that I wrote any articles, but I read a great many and something must have rubbed off!

I've never claimed to be an expert at machine knitting and certainly not a designer. Having said that, I 'do my own

thing' on occasion and have had some of my ideas published. But I like words and you all know I can make use of many of them. A friend used to say I had 'verbal diarrhoea', which was perhaps not the kindest thing a person can say! Somehow, I think I'm drawn to many mechanical items. I remember at about the age of 12 I used to read the Children's Encyclopaedia. My father had just bought his first second-hand car and I was fascinated to read how the internal combustion engine worked. So it's not surprising that I've taken to the knitting machine and the computer, although I am certainly not an expert at the latter either. However, that's quite enough about me!

NOT A LOT

What have I been doing with the knitting machine this month? Not a lot. I've been helping a friend, by typing some papers

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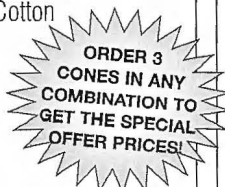
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Dear Readers...

Whenever I start to write my Editor's letter, I almost always want to begin, "it's been a funny old month" – and this time is no exception.

FRIENDS REMEMBERED

Just after April had gone to the printer, I received the very sad news that Liz Kilsby had died. Liz had taken the magazine from the first issue and has been a backbone of strength through my good and difficult times. She was a frequent contributor and we often published her ideas and patterns. Her enthusiasm was never ending and she often took a technique that had fallen by the wayside and gave it a new lease of life. Liz's design on December's cover inspired us to have a go at pile knitting and turn it into fashionable accessories with some pretty straightforward knitting and minimal shaping.

Pat Banyard-Smith remembers that Liz only went to the Long Buckby club on a few occasions. By the time they'd actually started the club, her health was already failing but her enthusiasm and love of knitting was evident. When ponchos were all the rage she showed members the ones she had sent to MKM and she demonstrated how to make a fringe on the machine. They were able to display the ponchos on the Guild stand that year and created a lot of interest. Liz passed on to Pat all the samples she knitted for her article on dealing with floats (MKM December 2004, page 19) and they plan to use them for a session at the club in August.

Liz was under no illusion about her illness and last autumn she contacted Pat about disposing of all the contents of her knitting room. She was keen to know that her machines were going to good homes and they managed to sell everything, raising a good sum for Cancer Research. Liz also kindly gave a generous donation to the club saying, "you keep your club going, it's a good one". Long Buckby members will always remember Liz's enthusiasm and her wish to keep machine knitting alive. Even when she was very poorly, Liz often said, "I can still think about knitting even if I'm not able to do it". I know that many machine knitters read Liz's letters and tried out her ideas. The overwhelming feeling was that although we'd never met, we knew her because of all the pieces she wrote for MKM. I'm sorry that Liz's funeral took place just as we needed to set off for Bournemouth, so I was unable to attend. At this sad time, our thoughts and prayers are with Liz's husband Derrick and their children, plus her sister Jenny and all other members of the family. Machine knitting won't forget you in a hurry, Liz.

MACHINE KNITTING LIVE!

As you can imagine, I had a heavy heart as we set off for Bournemouth. The weather during that week had been terrible but Saturday morning arrived and although it was cold, the sun shone. The doors opened and we filled the school with machine knitters. The classrooms were buzzing, the fashion show overflowing, lectures by Iris Bishop and Ann Brown were bursting at the seams, the canteen served non-stop and the whole school came alive with an enthusiasm for machine knitting I haven't seen for many years. Quite honestly, it took my breath away. Everyone

flocked out of the doors when we closed, singing praises for the show and looking forward to next year. It was unbelievable, so much so that I've included some of your letters this time.

ARE WE TAKING OFF AGAIN?

There was one very interesting discussion around my stand between a small group of dedicated machine knitters and a couple of newcomers who had come to buy chunky machines. As they asked about them, the dedicated group piped up, "don't be silly, if you're coming into machine knitting you need a standard gauge machine".

"No we don't, thank you, we want a chunky machine", they replied. "We've been knitting for more years than we can remember and you definitely need a standard gauge machine", the dedicated knitters insisted.

"Actually no, we're hand knitters but as hand knitting is quite slow we want to buy a machine to speed things up. We love the thick chunky look and we've seen lots of garments in MKM we'd love to make. The instructions say we need a chunky machine, so we'd like to buy one please."

At a guess, the newcomers were in their twenties or thirties. They had an exceptionally fresh approach and seemed totally unconcerned at the thought of having to learn to use a machine. They said they didn't need patterning because the textured yarn did all the work. They were going to start off on hand knitting needles, put it on the machine and knit until they needed to do some shaping at the neck or shoulders and then put it back on to needles again. Cut and sew necklines, Passap joining method, knitting-in elastic, backstitching through open loops, sideways knitted skirts, 4-ply acrylic – forget it! The newcomers simply wanted what Roger Curry offered all those years ago with a Bond.

Quite by coincidence, Penne Jensen called to say that she'd been asked to knit some fashionable 'whiskery' yarn into neck scarves. She was having nothing to do with hand knitting and wouldn't risk running it through her precious machines. So what did she do? Got out her old Bond of course and zipped through it in next to no time! We keep saying that machine knitting will come back and I wonder if this is the start of it? Hand knitting is definitely the 'in thing' right now and I think the strap I added to the bottom of the April cover needs to remain in place for a while. 'Get today's hand knitting look with a fraction of the time and effort' – and a chunky machine. Watch this space!

Coming Next Month...

Subscription copies will be mailed out on May 4th, and the issue goes on sale in shops on Thursday May 11th. You can ask your newsagent to reserve a copy. Turn to page 11 for the form!

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Reference

Publisher & Editor **Anne Smith**
Fashion Editor **Sally-Ann Carroll**
Colour Reproduction **Acorn Web**
Distribution **COMAG Specialist**
Print **Visa Press**

You can write to us at:-

RPA Publishing, PO Box 1479
Maidenhead, Berkshire SL6 8YX
Tel: 01628 783080 Fax: 01628 633250
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News Line

A knitter's delight

New products or plans for a lecture or exhibition? Whatever is happening, if it's of interest to other knitters, we'd like to hear about it! You can write to us at the usual address given on page 3 or e-mail mail@machineknittingmonthly.net

WOOLFEST 2006

Woolfest is the National Fibre Show organised by The Wool Clip - a farming and craft co-operative with a retail outlet based at Priest's Mill in Caldbeck, Cumbria. In 2005 some 4,000 visitors enjoyed last year's feast of colourful, textural delights. Woolfest is the showcase for a variety of textiles, fibres, dyes, spinning and weaving equipment plus yarns, finished garments and household items. This year, raw fleeces will be on sale together with an even wider variety of sheep breeds than before. You'll also find angora goats, alpaca, llama and angora rabbits and any other fleece-providing animals they can uncover.

Throughout the day there will be hands-on skills sessions, as well as three lectures and four half-day workshops each day run by well-known personalities. Sasha Kagan will open Woolfest and present a lecture on her attitude to design. The aim is to attract gallery buyers, wool workers, weavers, spinners, dyers, knitters, textile artists and needlecraft enthusiasts. The show will feature



only textiles and other directly related crafts. (Stall space is selling fast so if you are in the fibre business or would like to show your livestock, go to www.woolfest.co.uk for booking details.)

If you'd like to stay in the area for a break, you can book your accommodation through The Cockermouth Tourist Information Office on 01900-822634 or contact www.western-lakedistrict.co.uk



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Elaine Cater, Watergates Cottage, 31 Watergates Lane
Broadmayne, DORCHESTER, Dorset DT2 8HA

for a correspondence course she's taking. In a previous article I said I was going to knit something for myself. Well, I did get as far as a tension piece but I was itching to try some of the built-in patterns on the 950i - ones that I never got round to using with my previous machine. Also, my grand-daughter's birthday was coming up and although I don't really think it's fair to give a child clothes as a birthday or Christmas present, I thought a jumper might add to some toys I had bought.

I was very taken with a pattern in *Stitchworld* (Number 56), which has an undulating line interspersed with little blocks; these run above and below a row of toffees. So I unearthed some off-white for the main part of the jumper and did the squiggly lines in a mid blue, with shocking pink toffees in between. I finished the neckline, as I usually do, by backstitching on the right side. However, instead of using the background colour I used the mid blue yarn. This set it off very nicely although perhaps I shouldn't say so myself!

TO THE RESCUE

I had a guess at the size, but to be on the safe side I sent an e-mail to my daughter just to check. She told me her daughter never wears jumpers! Going from a warm house to a warm car, then to a warm school or shopping centre she doesn't want a thick jumper. (I wish I could say the same!) Never mind, I thought, it will be the first item for the bazaar in November! All was not lost because my 'lady wot does' saw it on the table and I told her the story.

"Could I buy it for my God daughter", she asked?

So in no time at all it had found a good home!

When it was going to the bazaar, I thought I should make one that was more suitable for a little boy, so my next one will be either sailing ships interspersed with anchors, or goldfish. (Don't forget that I live in a seaside town!) I'm explaining all this because I have to get used to the electronic system all over again and I know from previous experience that one needs to practise (and keep practising) without too much of a gap in between. I've been

typing this with *Stitchworld* open beside me. Pausing to catch breath, my eye fell on a pattern I'd never noticed before - and that's hardly surprising since there are 555 patterns in the book. However, this is one I don't think I'll ever knit, which is presumably why I have overlooked it.

As this is double knitting thickness, I've had to knit the chicks by hand.

Toys that are stuffed need a tight fabric, or the stuffing pokes through, as I learned from bitter experience, many years ago.

EGG FLIP

I also had the idea that, having mastered the 950i machine, I should refresh my memory on the garter carriage, so I did what I always do, I read and re-read the instruction book. Now I must get the carriage set up and put reading and practise together. As so often happens, I was deflected from this. A lady at church gave me five 100g balls of knitting yarn. Without undoing the package, we both decided it didn't look like double knitting. Presuming it was 4-ply, I promised to make something for the bazaar.

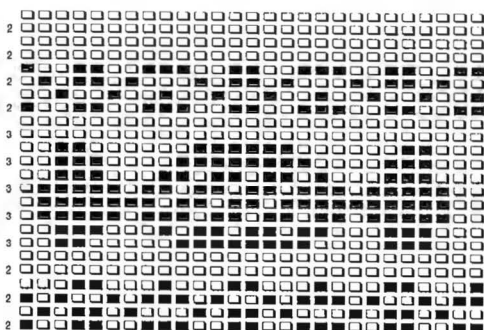
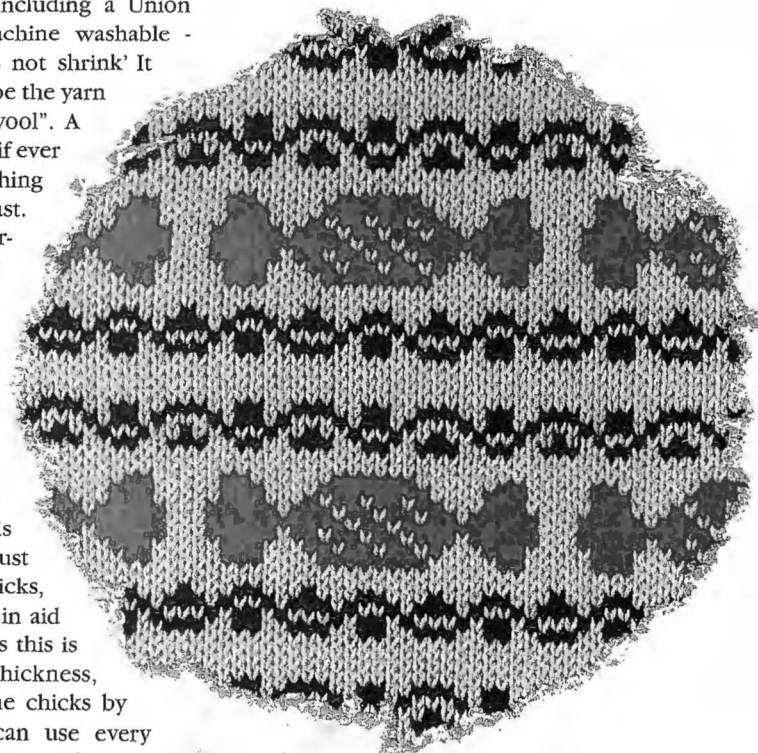
It was a bright yellow yarn and when I took it out of the wrapping, an end escaped and yes, it was double knitting! I have no idea of the country of origin of this yarn; it has nine little flags of European countries (including a Union Jack). It tells me 'machine washable - retains warmth - does not shrink' It then goes on to describe the yarn as "acrylic knitting wool". A contradiction in terms if ever I read one! Then something clicked from years past. Surely the garter carriage takes thicker yarn? Yes it, does, so I can kill two birds with one stone, use the thick yarn and practise with the garter carriage.

With Easter coming up I decided that this bright yellow was just right for Easter chicks, which I could sell in aid of Church funds. As this is double knitting thickness, I've had to knit the chicks by hand. I know I can use every other needle on the machine, but toys that are stuffed need a tight fabric, or the stuffing pokes through, as I learned from

bitter experience, many years ago. A tight fabric would mean a smallish tension; this would be hard to knit, giving me painful shoulders - to say nothing of the strain on the machine!

As I knitted I was reminded of last Easter, when I lost a chick's wing. You may remember it disappeared without trace, only to turn up with the yarn twisted round the castor on my coffee table, with the needle still treaded. This time I made sure I sewed the wings and the feet on to the bird before I went off to make my cup of coffee! So far I've knitted eleven, with orders for four more! Bang goes (a) my idea of knitting another child's jumper and (b) one for myself. As for practising with the garter carriage? Well that must wait, too. I can, of course, use thick yarn when working with the garter carriage, so maybe I can make a small jumper when the orders for chicks run out.

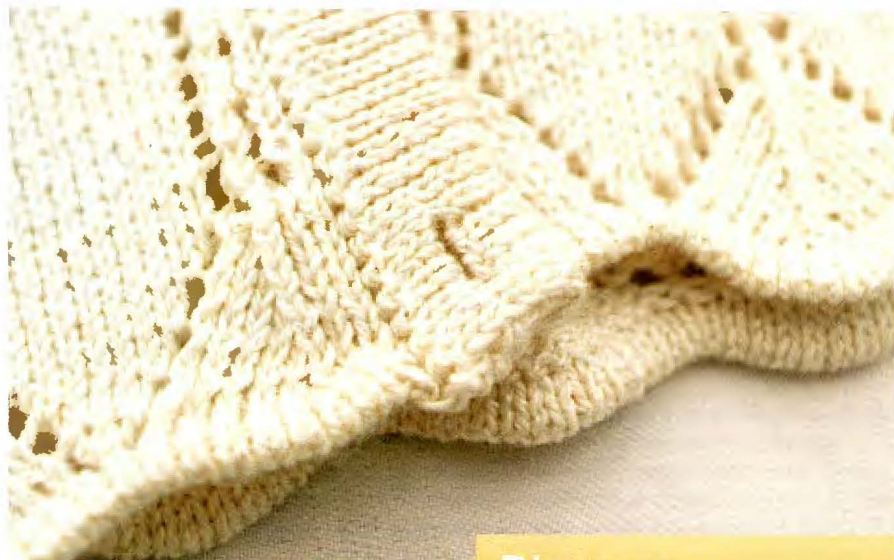
Last week I gave my talk *The Adventures Of A Knitting Tutor* to a ladies' group. Someone hearing this rang me a couple of days later and asked if I would talk to her group next week. So that's even less time at the knitting machine! I gave this talk last year to yet another group and it happened that an acquaintance of my daughter-in-law was in the audience. This lady said she thought it was going to be all about 'boring old knitting', but it turned out to be quite amusing! There's one thing I can say and it's that my life in knitting is certainly never boring! Is yours? ■



Club Together

An Eastfield Knitting Club design

Sheila Harding is Secretary of the Eastfield Knitting Club and she wrote to tell us that the members had decided to design their own pattern. They hoped that we would be able to work out the various sizes, put the pattern in the magazine and show off the fruits of their labours. By visiting regional shows, club members had noticed that there are not many new patterns around and they needed a new challenge to keep their interest alive. With over 15 years knitting experience, Sheila wanted a new challenge, so the group set to work. They see designing their own patterns as a new way forward for machine knitters and would like to encourage other clubs to do the same.



Pattern Information

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 89 [99, 109] cm, 35 [39, 43] in.

Length to shoulder 60.5 [61.5, 62.5] cm, 24 [24½, 24¾] in.

Sleeve seam 44.25 [45.25, 46.25] cm, 17½ [18, 18¾] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch after

Diagrams

- A = 45 [50, 55] cm
- B = 40 cm
- C = 20.5 [21.5, 22.5] cm
- D = 2.5 cm
- E = 31.5 [36.5, 41.5] cm
- F = 16 [16.5, 17.5] cm
- G = 22.5 [25, 27.5] cm
- H = 23 cm
- I = 44.25 [45.25, 46.25] cm
- J = 13 [14, 15] cm
- K = 37.5 [38.5, 40] cm

Charts

Chart 1

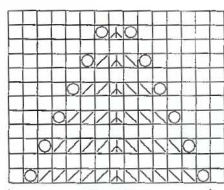


Chart 2 (1st and 3rd sizes)

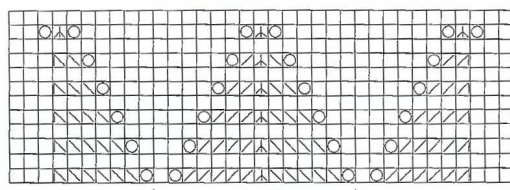


Chart 2 (2nd size)

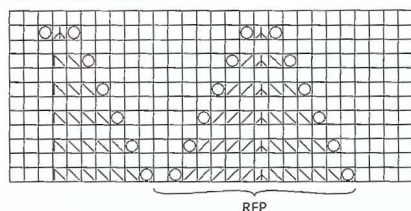
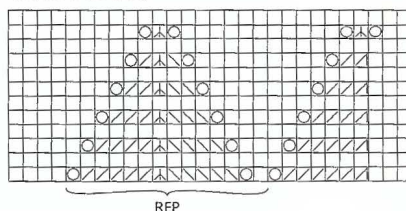


Chart 3 (2nd size)



Key

○ = Transfer st at right on to N at left. Leave empty N in WP.

△ = Transfer st at left on to N at right. Leave empty N in WP.

□ = Transfer adjacent sts on to centre N. Leave empty Ns in WP.

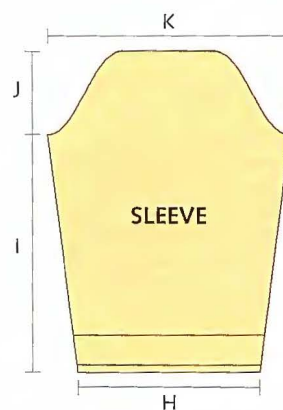
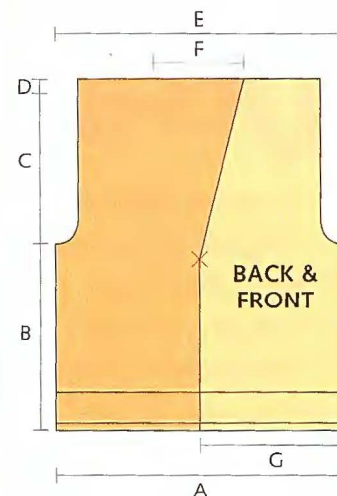
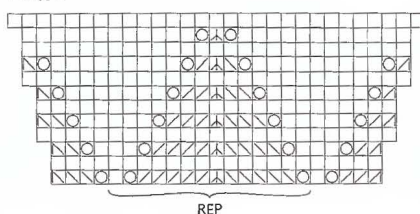
□□□□□ to □□□□□

= Counting from left, transfer 2nd st on to 1st N and move sts one to left. Leave empty N in WP.

□□□□□ to □□□□□ = Counting from right, transfer 2nd st on to 1st N and move sts one N to right. Leave empty N in WP.

□□□□□□□□□□ to □□□□□□ = Transfer adjacent sts on to centre N and move sts one N in, leave empty Ns in WP.

Chart 4



General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines.

MATERIALS

Yeoman Panama

1 [1, 1] x 500 g cone in Main Yarn (MY).

6 buttons.

For further information about this yarn, please write to Yeoman Yarns at 36 Churchill Way, Fleckney, Leicestershire LE8 8UD or telephone 0116-2404464.

GARMENT WEIGHT

Finished garment in third size weighs 400 g.

washing and slightly steaming (tension dial setting approximately 7).

Please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use, please turn to page 62.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

Push 127 [141, 155] Ns at centre of machine to WP with extra N at right.

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Carriage is at right. Set RC at 000. Using MT and MY, K 8 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. Pull out nylon cord when work is completed. Using MT+1, K 1 row *.

Set RC at 000. Using MT, cont in patt from Chart 1. K 12 rows. Cont in st st. K 143 rows. RC shows 155.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of

the next row and every foll alt row until 89 [103, 117] sts rem. K 57 [61, 65] rows. RC shows 237 [241, 245].

SHAPE SHOULDERS

Cast off 5 [6, 7] sts at beg of next 4 [6, 8] rows and 4 [5, 6] sts at beg of next 6 [4, 2] rows. Cast off rem 45 [47, 49] sts.

RIGHT FRONT

Push 63 [70, 77] Ns to WP. Work as for Back from * to *. Set RC at 000. Using MT, cont in patt from Chart 2. K 12 rows, then rep rows 11 and 12 throughout. K 142 rows. RC shows 154. Place marker at left edge.

SHAPE FRONT EDGE

Dec 1 st at left edge of next row. Carriage is at right.

SHAPE ARMHOLE

Dec 1 st at front edge on every foll 4th row and, at the same time, cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of the next row and every foll alt row until 37 [44, 51] sts rem. Cont to dec at front edge only on every 4th row from previous dec until 22 [28, 34] sts rem. RC shows 239 [243, 247].

SHAPE SHOULDER

Cast off 5 [6, 7] sts at beg of next row and foll alt row, K 1 row. Cast off 4 [6, 7] sts at beg of next row, K 1 row. Cast off 4 [5, 7] sts at beg of next row, K 1 row. Cast off rem 4 [5, 6] stitches.

Photography Matt Smith Stylist Sally-Ann Carroll





9 LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left and working in patt from Chart 2 [3, 2].

SLEEVES

Push 65 Ns at centre of machine to WP with extra N at right.

Work as for Back from * to *.

Set RC at 000. Using MT, cont in patt from Chart 4. Shape sides by inc 1 st at each end of every 4th row until there are 71 sts. RC shows 12. Cont in st st. Inc 1 st at each end of every foll 8th [7th, 7th] row until there are 105 [109, 113] sts. K 24 [31, 21] rows. RC shows 172 [176, 180].



SHAPE TOP

Cast off 5 sts at beg of next 2 rows. Dec 1 st at each end of the next row and every foll alt row until 49 sts rem. K 1 row. Cast off 3 sts at beg of next 4 rows. Cast off rem 37 sts.

BUTTONHOLE BAND

Join shoulder seams.

Push 185 [189, 193] Ns to WP. With carriage at right and P side facing, pick up 22 [23, 24] sts across half of back neck, 60 [63, 66] sts from shoulder to marker and 103 sts from marker to lower edge and place on to Ns. Inc 1 st at back neck. 186 [190, 194] sts. Using MT and MY, K 4 rows. Counting from left edge, make buttonholes over Ns 4, 5 and 6; 23, 24 and 25; 42, 43 and 44; 61, 62 and 63; 80, 81 and 82; 99, 100 and 101. K 4 rows. Using MT+1, K 1 row. Using MT, K 4 rows. Make buttonholes over same Ns as before. K 4 rows. Make a hem by placing loops from first row worked in MY on to corresponding Ns. K 1 row and then cast off.



BUTTON BAND

Work as for Buttonhole Band reading left for right and omitting buttonholes.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join back neck seam. Set in sleeves. Join side and sleeve seams. Finish buttonholes and sew on buttons to correspond. ■



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